

# ART NEWS

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JUNE 1-30

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JUNE 1-30, 1941

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## TO OUR READERS

### NOTICE OF CHANGE TO REGULAR SUMMER PUBLICATION SCHEDULE

Following this issue, ART NEWS enters its regular Summer publication schedule of once a month.

The next number will be published July 1st, and the following issues on August 1st and September 1st. With the issue of October 1st, twice-monthly publication will be resumed for the season.

## EXHIBITION

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## IN RE DECOR

### Jeweled Bibelots & Rare Objets d'Art

EIGHTEENTH century snuff and patch boxes at the establishment of Berry-Hill make an array of delicate bijouterie which would do credit to a



BERRY-HILL, INC.

HEAVILY embossed gold box, Paris, circa 1800.

museum collection. Combining the art of the jeweler, enameleur, and goldsmith, they are the product of France and Switzerland.

The reign of Louis XV yields some of the finest work. Ducrollay, a master of enamel, incorporated tiny paintings derived from motifs of Boucher and Fragonard, sometimes as many as six panels to a small box. The earliest example in the collection is dated 1738 and is decorated with a portrait set in an oval of diamonds.

### Chessmen & Clocks from Wartime London

THE London firm of M. Harris has recently installed itself in New York quarters, having brought across the water this winter some superlatively fine pieces of English and French eighteenth century furniture and accessories of contemporary rooms. You are divided in wonder that such fragile things as the carved ivory chessmen could have been made by human hands, and at the miracle of their arriving here safe and sound under existing conditions. The pieces stand unusually high, each one centered upon a sphere of the most intricate and delicate carving. Then there are clocks; one balloon bracket time piece by T. Best and another by Rich-

ard Grove, circa 1775, a large bracket clock with bells that both strike and chime. Your eye is caught by a pair of purple Derbyshire spar vases with ornate mounts in Adam style. This material, which is a precious stone, one of the few found in England, is commonly called bluejohn. The vases themselves are quite like jewels.

### Mirror Frames, Informal and Serious

THE one hundred mirrors which Ruby Ross Wood is showing, having designed some of them herself and inspired a group of other artists with some of the ingenious ideas which are carried out here, are examples of what good taste and skillful workmanship can do with practically anything that comes to hand. The imagination involved in making good designs with garden seed envelopes, the red strawberry emery bags of any lady's sewing basket, bright balls of yarn, and dozens



M. HARRIS & SONS

SHERATON bracket clock, London, circa 1785.

of other motives, all in the day's work, is of a high order, and these objects are mounted on frames with style and wit. Go and see the pattern made of candy hearts with crinkly edges and mottoes on their flat, pastel surfaces.

### Dali Designs in Crystal for Steuben Glass

A CRYSTAL cup designed for Steuben Glass by Salvador Dali recalls the extremely successful series by well known artists which this company sponsored and launched last year. The new Dali piece is indeed a dream bubble. Wind, water, and the mysterious submersion of slumber are all caught and fixed lightly into the crystal globe by the difficult copper-wheel etching technique. It is interesting to note that this design represents Dali's new direction in painting: the language of the Subconscious expressed in the vocabulary of the Baroque.

J. L.



STEBEN GLASS, INC.

CRYSTALLIZED Dali design: "The Sleep of Nautilus."



JUNE 1-30, 1941

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## VERNISSAGE

THIS is the proper place to ring deserving emphasis on the best essay in architectural aesthetics for many years, the brilliant Dean of the Harvard School of Design Joseph Hudnut's *The Last of the Romans; Comment on the Building of the National Gallery of Art*, in the *Magazine of Art* two months ago. Though I find myself at minor odds with the author, his observations on taste in architecture shine with such wit and truth in general that they justify bringing up again in this second National Gallery number the question of architecture we had presumably covered in the first of this series (*ART NEWS*, March 15-31, 1941). Our premise then was that we were concerned with the functional and not with the aesthetic qualities of the great new structure in Washington, and we dwelled on the former to the exclusion of the latter. I still subscribe to this thesis, and even after Mr. Hudnut's criticism of the visual aspects of the Gallery—despite its eminent rightness from the architect's point of view—I hold that it is precisely this kind of over-emphasis, and over-intent to make a separate showpiece of museum architecture, which bears a large responsibility for the vagaries of taste so sharply stung by Mr. Hudnut's barbs.

His main argument is that the curious amalgam of various Greek and Roman elements reduced to the Winckelmann concept of Classical antiquity—the prevailing convention for our own day's Classical architecture—has no justification either in its eclectic sources nor in its modern application from railway terminals to Christian Science churches and art museums. He also proves that there is no provision for an ironclad unity of Neo-Classical architecture in L'Enfant's oft-cited plan for the city of Washington, and goes on to show that there are some eleven different styles in physical evidence in the capital today. For the remainder his essay deals specifically with the Gallery itself, calling its marbled Classicism a poor mask for the modern steel basic structure beneath, finding its proportions over-exalted and at the same time badly utilized in the order and arrangement of galleries, and, chiefly, insisting that the building does not follow out his concept that a museum should be always a *means* and not an *end*.

With the philosophy embodied in the last phrase I am in deepest sympathy, though if Mr. Hudnut is right in stating it as a premise, I think he is wrong in expecting that architecture should be the point of departure. A total revision of the museum concept, on the part of the men who administer museums, is wanted before museum buildings will adapt themselves to this eminently correct basic thought. I don't quite see how one could have asked of Mr. Mellon that his idea—of the best museum building money could buy—be any different than the prevailing concept of the museum as a Temple of Art, which, in fact, is still the formula among nine-tenths of the so-called better people (and, I fear, of the museum trustees) of the country.

Mr. Hudnut's inquiry into the sort of gold standard attained by Classical architecture in the minds of solid citizens, resulting in its varied uses for all manner of public and semi-public structures, is amusing

enough for its own sake though it provides no answer. A good deal, I suppose, could be said on this subject by some of our more metaphysical art-historians—for one thing, the traditional symbolism of Classical architecture as a memorial, whether directly or indirectly mortuary. Yet again that, along with the equivalent portion of Mr. Hudnut's argument, falls away before the fact that until some forty years ago the Gothic was as highly favored for the same type of building as the Winckelmannian Roman in the period since. Even more recently, as a matter of fact—for considerably later than the great library structure in Cambridge (which Mr. Hudnut says "crushes the Harvard Yard"), another donor, impelled by equally high motives, erected at New Haven an entire complex of Neo-Gothic college buildings. I hold no brief for either, but the fact seems to be that the choice between Rome and Chartres is up to the pattern into which the individual falls.

As to the fitness of latter-day Roman for the National Gallery itself, I find myself in a position I never expected to be, that of apologist for the architecture (which in the Jefferson Memorial has come close to turning my stomach) of John Russell Pope. Not, to be sure, for its detail, having already expressed myself on certain of that following the opening of the Gallery (*ART NEWS*, April 1-14, 1941). It is the choice of this stylistic convention to which I refer. Considering the problem of function—which dominates the modern architect—it seems, after all, the soundest solution for the housing of works of art of so many periods. No matter how easy or funny it is to laugh off old Winckelmann, one must not forget that the whole idea, as we know it, of gathering and displaying the art of the past dates from the very same time, and that our physical approximation of Classicism, however vague, remains the only satisfactory background against which to unite Giotto, Titian, Holbein, Rembrandt, and Goya. Certainly contemporary style has not yet devised an acceptable modern form—nor can it be asked to until contemporary thought has perfected an equally modern museum philosophy.

TWO eminent authorities contribute to this issue's coverage, as the second number in a special series, of the contents of the National Gallery. Dr. Julius S. Held, who writes on the Flemish, Dutch, and German masters of the fifteenth, sixteenth, and seventeenth centuries, is a distinguished scholar in those very fields, on the faculty of both Barnard College and the Institute of Fine Arts, New York University. Dr. Andrew C. Ritchie of the Frick Collection, New York, writes brilliantly on his special topic of the eighteenth century, properly gathering under one roof the various European schools of that period, already international in scope, as represented in Washington.

As a corollary review of Baroque art, the notes by the Director of the California Palace of the Legion of Honor, Mr. Howe, on the important current exhibition at his museum ought to be read in conjunction with Dr. Ritchie's article. Two other items merit special attention: James S. Plaut, Director of the Institute of Modern Art, on the signally noteworthy show of 50 Oncoming American Painters in Boston; and the review of the opening of Santa Barbara's new museum. A. M. F.

## THE ART NEWS OF AMERICA

### New Ruling Legalizes the Reproduction of Art

LAYING once and for all a much-agitated question, Supreme Justice Kenneth O'Brien last week handed down a decision to the effect that, once an artist has sold a painting to an institution for exhibition, he may exercise no control over its reproduction. The case in point was a suit against the New York Graphic Society brought by painter Hovsep Pushman, whose uncannily photographic flowers and figurines bring top prices among their kind. Pushman protested at a \$3,600 canvas being sold in color reproduction without his consent at \$2.50 the copy, only

to lose the case. The decision is a far-reaching one from which interesting repercussions may be expected.

### Incidental Art Notes: the Short of It

IN announcing the election of David H. McAlpin to their Board of Trustees, the Museum of Modern Art complacently notes: "Mr. McAlpin is a special partner of the firm of Clark, Dodge & Company. He is also trustee of the Texas Pacific Land Trust and director of a number of investment companies." . . . As airplane production rattles on, a vast Leon Kroll war memorial commemorating in idealistic

terms America's part in the 1914-18 struggle was unveiled at Worcester. This mural, rivaled in size only by the Vatican and Doge's Palace decorations, took three years to paint and cost \$160,000. . . . With Candido Portinari as ambassador-in-chief, South American painters have been protesting hemisphere goodwill at the Berkshire Museum's current Latin American festival. Political addresses, a fashion show, travel films, and Ecuadorian music marked the opening night.

### Art by Television: a New Metropolitan Project

LATEST and most revolutionary step in museum presentation will be undertaken in July by the Metropolitan when for the first time in history great

works of art will be broadcast by television. Though the initial telecasts will be in black and white, color processes are now being worked on and it is hoped that before long the masterpieces of the Museum's collections can be sent out in their true appearance. The tremendous possibilities of the scheme are evident. Just as radio has formed American musical taste so can television train the visual sense of a vast public which up till now it has not been possible for the museums to reach.

### Wheaton College Stages Color Symposium

THE fine dividing line, the unexplored territory between art and science, became common meeting (Continued on page 33)



NATIONAL GALLERY OF ART (MELLON COLLECTION)

SIR ANTHONY VAN DYCK, the Fleming whose later painting in London was to become a source of English social portraiture, worked in Italy between 1621 and 1627. One of his first commissions in Genoa may have been this portrait of "Marchesa Balbi." An elegant, aristo-

cratic, and attenuated departure from the style of Rubens, this graceful figure gowned in green velvet is an unusually sympathetic and human likeness, a fine example of a period when Van Dyck's painting was not yet colored by the softness of his final manner.



# Masters of Northern Europe, 1430-1660, in the National Gallery

BY JULIUS S. HELD

THE visitor to the section of Flemish, Dutch, and German paintings in the National Gallery cannot fail to be impressed by the fact that it is dominated by works of portraiture. The preponderance of human likenesses might perhaps be attributed to the preferences of the collector, but one is tempted to read a deeper significance into this perhaps fortuitous selection: the art of the Netherlands from the fifteenth to the seventeenth century was an art of portraiture even when the human face was not its sole subject. The actual "portrait" is only the most obvious expression of a constant desire to preserve the individual aspect of all visible form. The results naturally differ from artist to artist and century to century, for to the Burgundian lords of the fifteenth century and their painters the human face and the physical environment meant something else than to the brewery owner of seventeenth century Haarlem and his contemporary portraitist. But Jan van Eyck shares with Frans Hals the immortalization of reality. Rembrandt's penetrating study of character is just as much part of this tradition as Vermeer's incredibly keen observation of a passing highlight.

In merit as well as chronologically, Jan van Eyck's *Annunciation* heads the list of early Flemish paintings in the collection, revealing, as it does, the courtly attitude which is an essential feature of this master's art. The setting, though ecclesiastical, is so arranged as to give the impression of a palatial hall. The figures themselves are not only dressed in precious and colorful materials, but move with the ceremonious restraint of a defined social code: no other expression appears on their faces than the courteous but transfixed smile of a royal messenger and the gesture of measured submission by the Virgin. Thus the entire scene, with its many meaningful details, is essentially the product of a court painter who glorifies secular princes by visualizing the deity according to familiar concepts of representation.

In terms of exclusiveness and courtly elegance, only Rogier van der Weyden can be compared with Jan van Eyck—and Rogier was Van Eyck's successor as official painter to Philip the Good. The *Portrait of a Lady* in the National Gallery (unfortunately deprived, through cleaning, of its brilliant modeling) is a very significant example of Rogier's brittle style of linear harmonies and coolly intellectual calculations. A body whose slimness may be measured by the extension of the red belt is crowned by a face whose strikingly individual forms are frozen into a mask of rigid silence. The headdress is flattened out so as to increase the monumentality of the silhouette.

Not quite so forbidding is Memling's *Portrait of a Man with an Arrow*. His features are recorded with patient observation of details and the forms are rounded to a tangible plasticity. Yet the sitter remains within the bounds of an exclusive and sophisticated social sphere in which devotion to the Virgin is modeled along the lines of chivalry, with one's lady's emblem in one's cap. Although strips have been added, from the point of view of preservation this picture is one of the most striking examples in the collection.

One of the largest fifteenth century Flemish pictures is a *Nativity* by Petrus Christus. This master was never connected with the court, and was strongly influenced by the vigorous but plain language of the Master of Flémalle. Everything is broad, heavy, comfortable, from the wide, slow curve of the framing arch to the simple shapes of the little angels and the outlines of the dimly lit hills in the distance. Another



NATIONAL GALLERY OF ART (MELLON COLLECTION)

JAN VAN EYCK'S symbolically rich "Annunciation," ca. 1430, embodies the courtly grace and realistic detail which was his contribution.

interesting example of the strong undercurrent of a less aristocratic art is the *Rest on the Flight into Egypt*, a late work by Gerard David. The shape of the panel, with its spacious landscape, creates a mood of restfulness which points forward, like all works of this middle-class current, to seventeenth century Dutch painting. There is a mournful note in this little picture, consciously suggested by the dull color combinations of the Virgin's dress as her Son plays innocently with the grapes, the symbol of his sacrificial death.

"Master Michiel" by whom there is the arresting portrait of a *Knight of Calatrava*, has generally been considered a Flemish master who worked also in Spain and Denmark. However, recent researches by P. Johansen, not yet incorporated in the catalogue of the National Gallery, have shown that his name was Michel Sittow, that he was a native of Reval in Esthonia, a Hanseatic League city. He was born around 1469, the son of a painter of mixed German, Scandinavian, and Dutch stock. After a trip to Flanders and Spain, he went back to Reval in the early sixteenth century, and died in 1525. The portrait, which according to Johansen represents Don Diego de Guevara, treasurer of Archduchess Margaretta, reveals Sittow as a more acute student of individuality than one might have expected from his somewhat repetitious Madonnas.

While as yet there is no early sixteenth century Flemish portrait in the National Gallery, the changes taking place in this period are well illustrated by a few German ones. The *Portrait of a Man*, dated 1507 and attributed to Dürer, is perhaps the most striking. Here the value of man is no longer, as in earlier Flanders, dependent upon birth and rank, but upon the physical and intellectual energies which he can bring to bear upon his environment. Instead of sensitive resignation, as in the portrait by Sittow, we see a tense and barely contained agitation in the features, supported by apparent carelessness as to the appearance of hair and dress. This expression finds close analogies in early Dürer works, al-



NATIONAL GALLERY OF ART (MELLON COLLECTION)

MORE BOURGEOIS than Van Eyck, Petrus Christus, in the vigorous and plain "Nativity," 1440-50, paints broader figures in heavier colors.

DUTCH GENRE, two centuries later, by Gabriel Metsu in "The Intruder," ca. 1660.



though the picture in the National Gallery certainly is not by this master (it has, perhaps correctly, also been attributed to Schüffelein). Such portraiture is linked up with the self-assurance of a patrician society which had embraced the stimulating teachings of humanists.

This emotionalism, once established, was never completely lost. That is obvious in the two outstanding portraits by Holbein, the mellow, slightly sad image of Sir Brian Tuke, and the adorable picture, *Edward VI as Prince of Wales*. In both pictures inscriptions play an important role. To the eloquence of the artist's characterizations is added the rhetoric of the humanist writer. The baby son of Henry VIII shakes his rattle and gesticulates with his droll baby hand to impress us with his intellectual alertness, but at the same time his dignity and rank are emphasized by the imperial formula of the arms, by the heraldic frontality of the face, and the festive, pageant-like brightness of the colors. The ultimate charm of the picture lies probably in this very contradiction between the proud set-up and the undiluted childishness of the model itself.

The only Flemish portrait of the sixteenth century in the National Gallery is one by Antonis Mor dated 1569. It is exhibited in the Van Dyck room and at the first glance seems not too unlike its neighbors. Yet there is a subdued sense of color which differs from their gay and sensuous tones. There is a technique whose honest, conscientious modeling of form is as much indebted to Holbein's manner as it differs from the loose "Venetian" pictorialism of Van Dyck. But while Van Dyck painted with elementary vivaciousness and exuberant color, Mor, working for and under the spell of the Spanish court of the Counter-Reformation, reflects background in his watchfully severe faces and studied simplicity of pose.

Van Dyck and Frans Hals are perhaps the only important masters of Flemish and Dutch Baroque of whose work the National Gallery contains a truly representative collection. The portraits of a new and rather mundane artistocracy, as painted





NATIONAL GALLERY OF ART (MELLON COLLECTION)

REMBRANDT'S brilliantly preserved "Polish Nobleman," 1637 (seen in detail), though a subjective study, splendidly exemplifies his love of romantic make-up.



NATIONAL GALLERY OF ART (MELLON COLLECTION)

HANS MEMLING, in "Man with an Arrow," ca. 1475, continues the Eyckian aloofness contrasting with the subjective values of the later Rembrandt.



NATIONAL GALLERY OF ART (MELLON COLLECTION)

FLEMISH opulence, ca. 1620-30, in a glowing portrait of "Isabella Brant," Rubens' first wife (shown in detail), attributed both to Rubens and to Van Dyck. Opposed to earlier isolation of figures, Rubens' garden forms the background.



NATIONAL GALLERY OF ART (MELLON COLLECTION)

ROGIER VAN DER WEYDEN of Brussels painted this "Portrait of a Lady," ca. 1450-60. The neutral background and simple Gothic costume emphasize the design and take no cognizance of milieu.

by Van Dyck, are above all studies of splendid costumes. Faces and hands are small details compared with the gorgeous display of fashion. Large lace ruffs and cuffs, embroidered dresses made of shining satin and richly patterned brocade or soft velvets, chains and all sorts of jewelry are abundantly in evidence. They are combined with billowing draperies, Oriental carpets, and lush landscape vistas. And yet the instinctive reverence for the individual asserts itself. The tight-lipped, big-eyed pallor of a young mother, formerly believed to be Susanna Fourment, the pensive smile of Isabella Brant, are expressions of individuals, distinctive and convincing. Outstanding among Van Dyck's portraits in the National Gallery, however, is the majestic full-length portrait of the Genoese Marchesa Balbi (reproduced on the frontispiece). A dazzling fireworks of golden highlights on a green velvet dress leads the eye upward to a face in whose radiant youthfulness there is no trace of the frequent *morbidezza* of other Van Dycks. The eyes, set far apart, look frankly ahead. The mouth, with its full lower lip, is archly curled at the corners. One is tempted to look back to Rogier's *Portrait of a Woman* whose facial type is not at all unlike that of

ferentiation. The most rewarding picture to my mind, however, is the late portrait of a standing man. The earlier tricks of effective posing and the irresistible urge for communication are abandoned. The model calmly faces the spectator. In this work one already feels the strange mixture of boldest freedom of brushwork and hierarchic rigidity of pose and composition which gives such an uncanny character to the last works of the artist. The figures sometimes seem to wake up suddenly from their transfixed state to move about in the angular rhythms of the long brush strokes out of which they are created.

Hals' portraits are but one aspect of the effusive trend toward self-portrayal which dominated Dutch seventeenth century painting. The National Gallery has many good examples of this well known art. There are a few landscapes by Hobbema who tried to make up by mass of detail what he lacked in Ruisdael's power and fantasy, and there is the colorful large Cuyp whose lightly veiled atmosphere gives an amazing depth to the river scene. The narrative pictures by Metsu, with their velvety surfaces, the silky genre scenes by Ter Borch represent the refinement of taste and manners noticeable since the Peace of West-



NATIONAL GALLERY OF ART (MELLON COLLECTION)

FRANS HALS followed the general trend toward romantic elegance in "Balthasar Coymans," 1645. Dyed in rich tones, it is typical of Hals' ability to create the illusion, in vivacious brushing, of fortuitous pose.

Marchesa Balbi: but instead of an introvert fear of contamination with a profane world, we find here an open gaze into a familiar and enjoyable universe.

Similar in spirit, although radically different in technique, are the portraits which Frans Hals painted in Calvinist Holland. The earliest picture by him in the National Gallery is a small *Portrait of a Young Man* in an oval frame. Size, color, costume, are all modest and unpretentious. But with incredible dexterity and in a rather sketchy technique, we get a vivid momentary expression of a youthful face full of health, vigor, enterprise, and good humor. Any study of Hals' work shows that the informality of his poses is premeditated and frequently repeated in almost identical fashion. The pose in the portrait of *Balthasar Coymans*, for example, is one of Hals' favorite devices to suggest a casual attitude. It is repeated in a somewhat fat young man with a sensuous and slightly surfeited expression. Both pictures date from the 1640s when Hals' style evolved from sharply illuminated plasticity (represented by the *Portrait of an Elderly Lady*) to a greater coloristic dif-



STRONG AND SHARP, Hals' earlier style, shown in a detail of a "Portrait of an Elderly Lady," 1633, records the plain features and the black and white costume pointed up by a bright light which was to become mellow in his later work.

phalia. Pieter de Hooch's outdoor scene, in its quiet, peaceful mood, is just as significant as Nicholas Maes' *Sleeping Old Woman*, where Rembrandtesque elements are used to produce a pleasing genre.

Most of these painters studied effects of light, making up by pictorial subtlety for what their paintings sacrificed in freshness of action and casual arrangement. But only Vermeer, and only in such absolutely perfect pictures as the *Girl with the Red Hat*, succeeded in giving the stamp of greatness to these studies. In front of few other works could Manet's words be as aptly quoted: "The principal personage in any picture is the light." How it blurs the contours so that all forms are merged, how highlights sparkle on the feather hat, the dress, the gilded lions' heads of the chair, or rest in sharply defined spots on lips, nose, and the white of the eye! All that is depicted with truly miraculous magic of perfection.

To Vermeer the human face and the human figure is part of a world that has the neutral appeal of a still-life. He sees the artist's function exclusively as one of selecting, arranging, and ultimately mirroring the





NATIONAL GALLERY OF ART (MELLON COLLECTION)

HOLBEIN'S manner, grand and monumental even in a portrait of the child "Edward VI as Prince of Wales," 1538 (above). XVI CENTURY international courtly style in Michel Sittow (Master Michiel, Miguel Sithium), an Esthonian who carried on the Memling tradition. This Spanish "Knight of the Order of Calatrava," originally formed part of a diptych (above, right).

visible world. It is not by accident that mirrors are so frequently depicted in Vermeer's work—quasi-symbolic of his own impersonal attitude. While Vermeer's own personality remains intangible, Rembrandt reveals in every instant his own passionate and searching character. There is not one self-portrait by Vermeer. When he showed a painter at work he depicted him from the back "effacing" him in a literal sense of the word. Rembrandt on the other hand repeatedly painted self-portraits. The National Gallery has a late one, painted in 1659 (see color-plate on page 22), the darkest period of Rembrandt's life. It reveals how for the ageing master suffering is balanced by determination,



JAN VERMEER'S "Girl with a Red Hat," painted at the height of his career, ca. 1665, shows how, in the seventeenth century, earlier outlines completely disappear. While in Vermeer the figures appear static, the emphasis is not upon monumentality, as it is in earlier portraiture, but upon the subtle and changing light picked up in face and garments (left).

how passion is mellowed by pity. There is still a pose that ultimately is derived from Raphael's Castiglione, but it serves only to give the feeling of solidity and firmness of purpose. It is instructive to compare it with an early portrait of a man in a Polish fur cap who looks very much like Rembrandt himself, and most likely is a Dutchman in one of the romantic disguises with which Rembrandt captured a patronage that sought escape from sober propriety. The countenance of the "Pole" is dramatized and highly emotional, but we feel the theatrical element, the make-believe in this portrait. There are other portraits like the Young Man at the Table in whose face

(Continued on page 39)

# The Eighteenth Century in the National Gallery: Italian, English, French, and Spanish Masters

BY ANDREW CARNDUFF RITCHIE

EIGHTEENTH century painting is less enthusiastically appreciated today than it was a generation ago. Our grandfathers, in the comparative serenity and rather heavy good living of their day, found by contrast a great deal that was congenial to their Romantic taste in the lightness and spirited elegance of the century that preceded them. There were those democratic puritans, to be sure, who saw much that was immoral in the aristocratic age but their criticism, on the whole, did little more than whet the appetite. We today, however, morally

The center of Italian art production in the eighteenth century was Venice and the National Gallery pictures almost all reflect this fact. The rich island republic, which had been declining politically and economically since the sixteenth century, died slowly. Her accumulated strength, both civic and financial, was such that her last days were in the nature of a pleasant Indian summer. While she dreamed of past glory, and her artists fed her self-enchantment, she died in her sleep. Piazzetta's nostalgic *Sleeping Shepherdess* (reproduced opposite), still



NATIONAL GALLERY OF ART (KRESS COLLECTION)

GUARDI: "Campo San Zanipolo," 1782, more than a visual record, it is an inspired personal vision, buoyant in line and sparkling with light.

confused by the chaos of the last thirty years, are inclined to see only the most frivolous side of eighteenth century art. We tend to overlook its essential sanity and good humor, even although those qualities are largely reflected in a mellow preoccupation with the incidentals of living.

The National Gallery's eighteenth century paintings, while by no means representative of all schools, are a good beginning for a public collection. The Italian school comes off best, numerically speaking, with twenty-eight pictures, all of them given or lent by Mr. Kress. The English school follows with twenty canvases, the Spanish with four, and the French with three—all in the gift of Mr. Mellon. The almost total neglect, however, of the great French school, something that has already been commented upon, is a grievous lack, but surely one that in time will be corrected.



NATIONAL GALLERY OF ART (KRESS COLLECTION)

MAGNASCO'S "Seascape with Friars," ca. 1720: with operatic, splintery lights its excited style introduces the "al tocco" or "touch" technique of painting.

young and firm of flesh, honest and healthy in coloring, might be a symbol of her end.

This picture will serve for the beginning of our story. In its sensuous richness of color and its genuine sentiment, it is a small but important link between Veronese and Tiepolo. There is nothing of the heroic about this pastoral subject and Piazzetta's brush is unencumbered by any necessity to describe a weighty theme. You may see in this same collection one of the immediate sources of his technical proficiency in the work of Giuseppe Maria Crespi, with whom he is supposed to have studied. One of the figures in the latter's *Cupids with Sleeping Nymphs* may well have been the model for Piazzetta's *Shepherdess*, though Crespi's *Portrait of a Girl*, while firmly painted, is trivial in sentiment, if not actually silly. Perhaps, coming from Bologna, he has not that fully developed Venetian, and French, talent for saying little





NATIONAL GALLERY OF ART (KRESS COLLECTION)

PIAZZETTA: "A Sleeping Shepherdess," ca. 1740; "in sensuous richness of color and genuine sentiment, a small but important link between Veronese and Tiepolo."



NATIONAL GALLERY OF ART (MELLON COLLECTION)

LANCRET, about 1730 follows Watteau's *fête galante* tradition with gay, theatrical subject matter. Here is depicted the celebrated actress, "La Camargo Dancing" with her partner, Laval in a feathery landscape.

or nothing with a deceptively meaningful, and very effective, air.

Sebastiano Ricci and Marco, his nephew, were past masters at just such rhetorical business. They collaborated in painting the National Gallery's *Ruins and Figures*, with Marco doing the setting and Sebastiano the figures. The brittle, artificial lighting and the oblique perspective are in part derived from the popular theatrical scene painting tradition. The latter's sketch, *The Finding of the True Cross*, an unusual

design is powerfully, if perhaps a trifle mechanically, shown in the allegorical tondo depicting a warrior and two women, tentatively entitled *Timoclea and the Thracian Commander* (see colorplate, page 23).

The remaining Venetians are more or less documentary artists—Canaletto, Guardi, and Longhi. To them Venice owes a lasting debt for picturing more of her aspects than have been recorded of any other city before or since. Canaletto, child of a theatrical scene designer,

student for a time of the great Roman topographical painter Pannini (whose dramatic, meticulously detailed, and splendidly perspectivized view of *The Interior of the Pantheon* is one of the show pieces of the National Gallery) is shown by an early, camera-eye *View of the Ducal Palace*. Guardi, the greatest of his numerous followers, rises above him. Under the influence of Sebastiano Ricci, and still more Tiepolo, who married his sister, he turns his master's prose into scintillating poetry. His *View on the Canareggio*, Venice, and his *Campo San Zanipolo* (illustrated on page 16), probably a sketch for a larger picture, are much more than visual records; they are inspired and highly personal visions, rendered with a miraculous sparkle of silvery light that points the way to Turner, Whistler, and the French Impressionists.

If Canaletto and Guardi in their different ways show us the fascinating panorama that is Venice, Pietro Longhi gives us an intimate look into the life behind doors. Influenced by the theatre, the vogue for French prints, and possibly such popular English book illustrations as Highmore's for Richardson's *Pamela*, Longhi presents a passing show of the playful, sophisticated activities



NATIONAL GALLERY OF ART (KRESS COLLECTION)

PIETRO LONGHI, in "The Simulated Faint," ca. 1760, comments with playful mockery upon sophisticated Venetian foibles in a satirical vein influenced by French prints and perhaps by English illustrations.



of well-to-do Venetian society. *The Simulated Faint* (page 18) is evidence that France had no monopoly on such questionable feminine trickery, and *Blind Man's Buff*, an Italian version of the game, is a delightful piece of genre indeed. Never strong in composition, and in this he follows Crespi, in color textures and tonal subtleties in these two examples at least, he approaches Chardin. There could be no higher praise.

Aside from the Venetian painters who rightly lead the Italian eighteenth century field in the National Gallery's collection, two outsiders should be noted: Bazzani from Mantua and Magnasco from Genoa, both in some degree connected with Venice. Magnasco, in the dynamic spaciousness of his landscapes, is in one sense the most Baroque of all the painters we have discussed. His almost hysterical interpretation of Salvator Rosa's wild monks in still wilder landscapes give to his canvases, for example the *Seascape with Friars* (page 16) and the very fine *Baptism of Christ* and its pendant *Christ Calling St. Peter*, a strange fascination. In their operatic, splintery lights and agitated, elongated figures they are the work of a kind of Rococo El Greco.

The connections between eighteenth century Italian art and that of England are by no means negligible. Ricci decorated Burlington House and his influence on Hogarth, through Thornhill, is considerable. Canaletto also by his work in London left his stamp on some of the native topographical painters. But the influence of Renaissance and seventeenth century Italian painting on English art, particularly in the second half of the eighteenth century was all-pervasive. Despite this extension of the English artistic horizon, however, English painters throughout the century were limited in the main to the production of portraiture. This is the first century of England's great imperial expansion and the many new families who made fortunes demanded the traditional cachet of established social position—the family portrait.

The National Gallery collection properly emphasizes the English portrait preoccupation. Out of twenty pictures, sixteen are in this category, the remaining four being landscapes. All the great names, with the exception of Hogarth, are represented by more or less distinguished examples of their work.

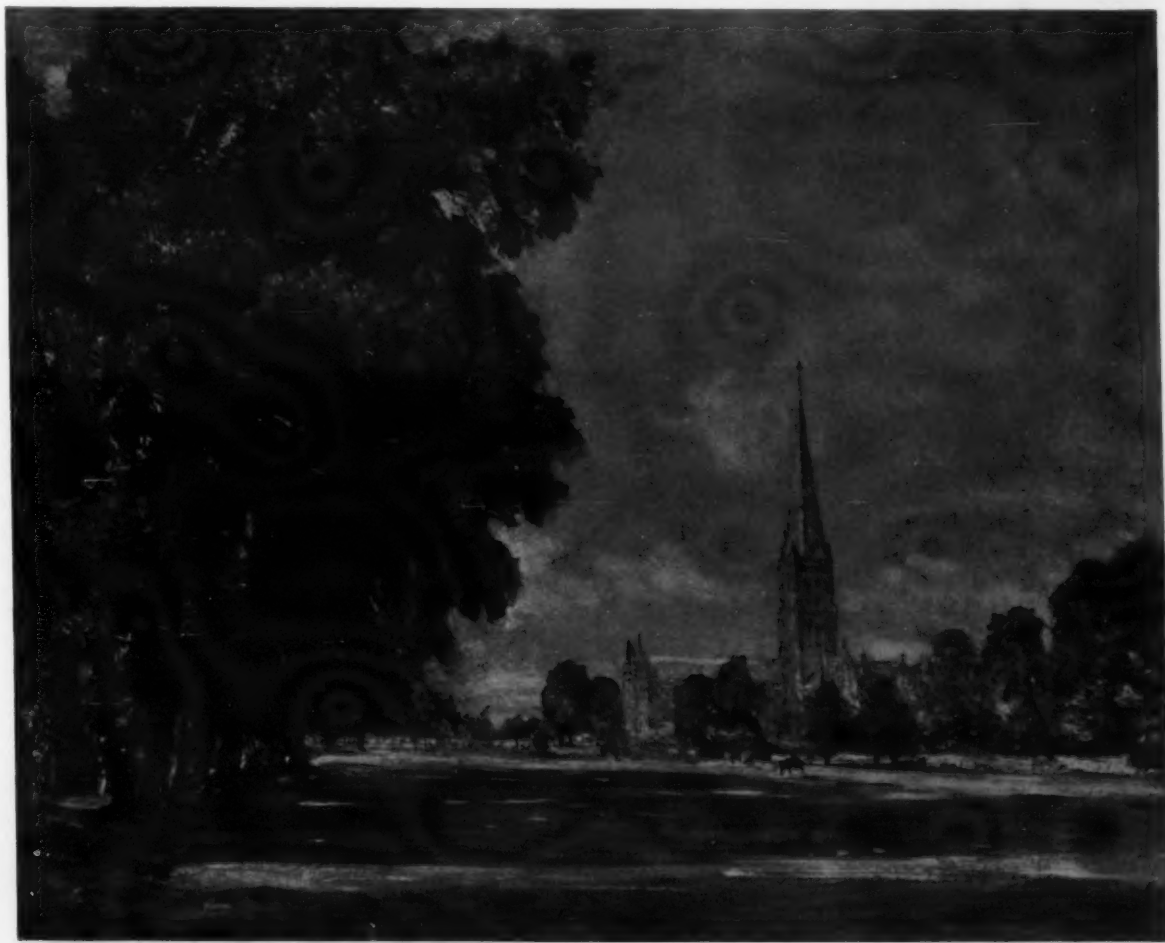
The calculating, unpredictable Reynolds tops the collection with his portrait of *Lady Caroline Howard* (illustrated on page 20). It is a remarkable technical achievement throughout, a picture Manet might well have been proud of, and a most successful example of Reynolds' adaptation of the "grand style" to serve a romantic ideal of child innocence. If, as in *Lady Elizabeth Delmé* and *Her Children*, Reynolds is often



NATIONAL GALLERY OF ART (MELLON COLLECTION)

TURNER, who together with Constable established an English landscape school of international importance, painted a vaporous sunset view over the Thames from "Mortlake Terrace," ca. 1826.

the victim of his too-scattered learning, Gainsborough's chief failing, particularly in his last years, was an impulsive dissipation of his sound draftsmanly instincts. Like Romney, he painted too much and, it is regrettable to note that almost all his pictures here—all late—show his use of a kind of shorthand brushwork that can never substitute for the real thing. Let us hope his reputation will be redeemed by some future purchase or gift. It is agreeable to add that no excuses need be



NATIONAL GALLERY OF ART (MELLON COLLECTION)

CONSTABLE'S landscape objectives were more limited in cosmic scope and geographic reference than Turner's. This rendering of the oft-painted "View of Salisbury Cathedral," 1820-30, shows his genuine sense of spaciousness.

made for two of Romney's portraits: the haughtily beautiful and richly colored *Mrs. Davenport* (illustrated on cover), and *Lady Broughton*, a fine harmony of grey, green, and orange, with a composition in the tradition of Van Dyck.

Hoppner and Lawrence, products of the Royal Academy, are represented by one canvas each. This portrait survey closes with the very masculine work of the only Scottish painter of this time who could compete on their own terms with the greatest of the London school, Raeburn. He may have studied with Reynolds, but he early acquired a distinctive style of his own, in which his use of the dramatic and decorative possibilities of light is an outstanding characteristic. His *Miss Urquart* is a good, if somewhat thin, example of his early blond style. *John Tait and his Grandson* and *Colonel Francis James Scott*, on the other hand, express two sides of Raeburn's and the Scottish temperament—a penchant for vivid realistic description, at one level, and the love of a fine romantic gesture at another. With respect to the latter trait, and the mili-



NATIONAL GALLERY OF ART (MELLON COLLECTION)  
REYNOLDS' study in black and white, pink and yellow against a splendid sweep of sky: "Lady Caroline Howard."

tary portrait that here embodies it, we have perhaps a clue, along with the novels of Sir Walter Scott, to the course of some proto-Romantic painting in France, for example that of Gros and Géricault.

The beginnings of landscape painting in eighteenth century England were furthered, in part, by artists like Gainsborough who resented their bondage to the portrait. But it was not until the coming of Constable and Turner that English landscape reached a position of national, and even international, importance. Dependant upon the triple inspiration of topographical painting, such as Canaletto's, Dutch naturalism, and Italo-French picturesque romanticism, Turner was very prolific. His two canvases in the National Gallery, *Approach to Venice* and *Mortlake Terrace* (see page 19) are a limited measure of his Byronic powers and above all of his emulation of Claude. Then Constable, less overtly romantic attempted, following Rubens and the Dutch, to record natural effects of light and atmosphere. His *Salisbury Cath-*

(Continued on page 39)



NATIONAL GALLERY OF ART (MELLON COLLECTION)  
GOYA: "The Marquesa de Pontejos," 1785-90—"light . . . flimsy . . . reflecting in pose the influence of English portrait prints."



NATIONAL GALLERY OF ART (MELLON COLLECTION)  
GAINSBOROUGH: "Mrs. Richard Brinsley Sheridan," painted probably a few years before the artist's death, is unfinished, betrays shorthand brushwork.



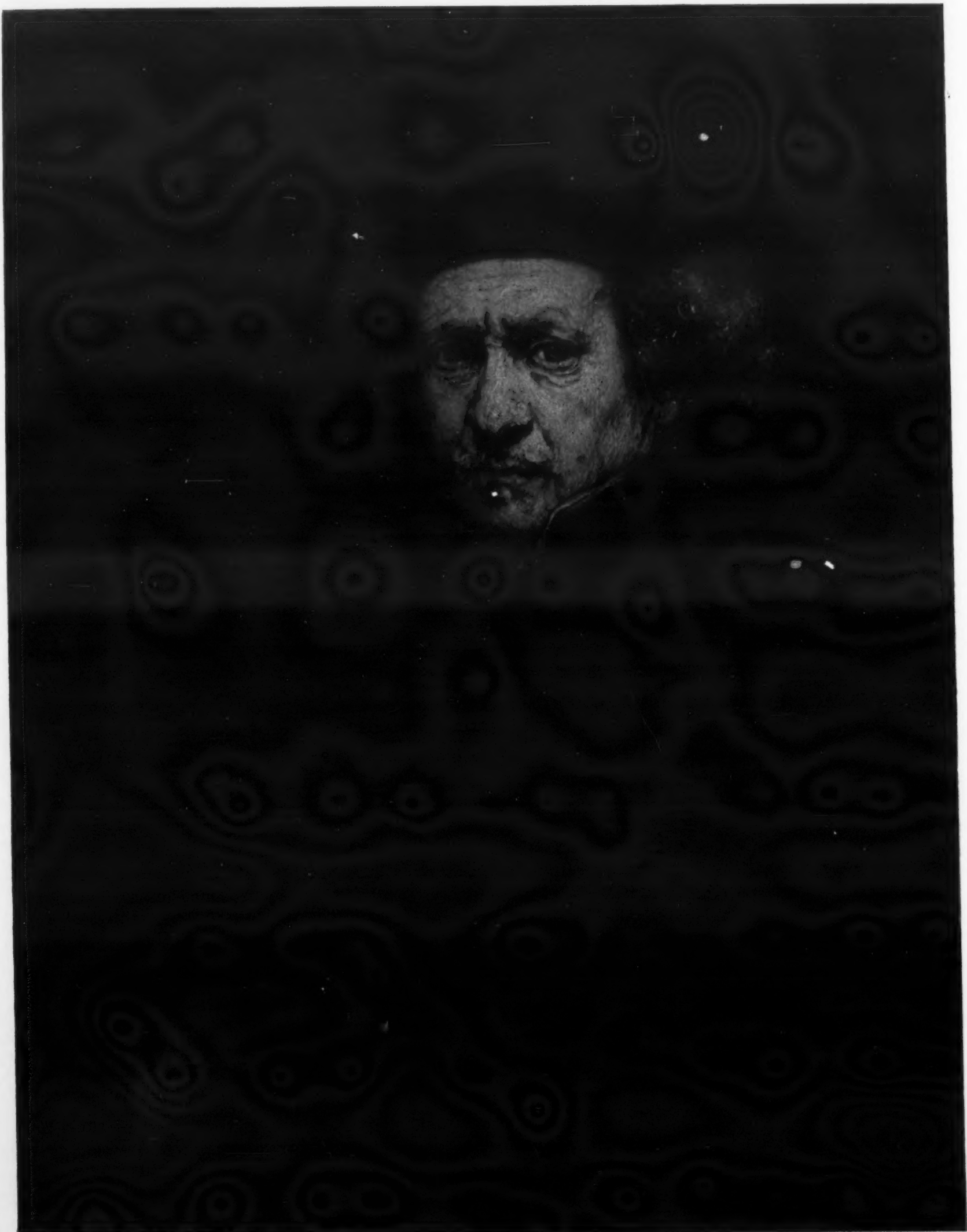
THE ART FOUNDATION COLORPRINTS  
Series E (Dutch Painting) No. 1

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REMBRANDT HARMENSZ VAN RIJN (1606-1669)  
*SELF-PORTRAIT*  
(on overleaf)

Always his own favorite model for penetrating studies, Rembrandt, during the tragic period of his financial ruin in the late 1650s, employed the time between his few commissions for a series of such superb self-likenesses as this one painted in 1659. Partly because he had lost to his creditors the rich and exotic costumes with which he had decked himself and his models in happier days, partly because problems of dramatic light and shadows and of spiritual analysis now interested him more than details of rich dress, he represents himself here in simple attire, concentrating entirely on the face, vigorously modeled and imbued with intensity in the frowning eyes and in the firm set of the features. Closest in pose and costume to the famous *Self-Portrait* in Bridgewater House, London, dated 1657, this painting, formerly in the Scottish collection of the Duke of Buccleuch, can be placed chronologically between the majestic self-portrait of 1658 in the Frick Collection and the almost mystically lit one of 1660 in the Louvre. As in the other portraits, still-lives, and religious pictures of the period, questions of form and color are subject to psychological values magnificently expressed in paint which imprisons a golden glow.

(Size of the original: 33 1/4 by 26 inches)



NATIONAL GALLERY OF ART (MELLON COLLECTION)

REMBRANDT: "SELF-PORTRAIT," 1659





NATIONAL GALLERY OF ART (KRESS COLLECTION)

GIAMBATTISTA TIEPOLO: "TIMOCLEIA AND THE THRACIAN COMMANDER," ABOUT 1755

THE ART FOUNDATION COLORPRINTS  
Series A (Italian Painting) No. 3

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GIOVANNI BATTISTA TIEPOLO (1696-1770)  
TIMOCLEIA AND THE THRACIAN COMMANDER  
(on overleaf)

The final, dramatic, and splendid expression of Baroque painting in Italy, the brilliantly composed decorations by G. B. Tiepolo are an outgrowth of the lavish manner of Paolo Veronese revitalized after two centuries. Painted in 1755, this panel, with its Classical theme, its emphasis on sonorous color and opulent physical beauty, is typical of the work of Tiepolo in the period before he became a court painter at Madrid. Baroque in the expansiveness of its concept, and in the fact that the upturned glance of the heroine extends it psychologically beyond the bounds of the frame, the composition is tied together by the well considered pyramiding of its masses and by the unifying curve of the antique architecture in the background.

Painted originally as a mural for a room in the Palazzo Barbaro in Venice (the ceiling of which, *The Glorification of the Procurator Francesco Barbaro*, is now in the Metropolitan Museum of Art, New York) it is one of four overdoors representing feminine defense of virtue. The titles assigned to the others are *The Rejected Proposal*, *Tarquin and Lucretia*, and the *Vestal Virgins with Offerings*. The story of Timocleia, as related in Plutarch, deals with a lady of Thebes who murdered her assailant, one of Alexander's Thracian soldiers. The subject matter, however, has not been exactly determined, and this canvas may be a more obscure version of a similar theme.

(Size of the original: 55 1/4 by 43 1/8 inches)



# 50 RISING AMERICAN PAINTERS 50

BY JAMES S. PLAUT



LENT BY VOSE GALLERIES TO INSTITUTE OF MODERN ART, BOSTON  
SHARPLY ALOOF, Willard Cummings' "Portrait of Mr. and Mrs. Cutler" is "easily his most distinguished to date."

NO ONE, in these grim times, when the painter's normal creative impulses are being crushed by a gigantic weight of destruction, can wisely prophesy a brilliant future for our native art. Yet an experimental exhibition of paintings by "Fifty Oncoming Americans" recently assembled by the Springfield Museum of Fine Arts and the Boston Institute of Modern Art—and currently visible at the latter—sounds an encouraging note. For the most part, it contains names which are little known to the lay public, but with which we will probably have to reckon before long.

Critical standards being inevitably personal and arbitrary, we appreciate that the selection of fifty practicing painters for an exhibition of this kind is a hazardous affair. But it was not our intention to isolate the fifty most promising "unarrived" American painters for a single collective showing, or to claim any special preëminence for the chosen group. We simply contend that the men and women here represented—their average age is under thirty-five—have already amply demonstrated their potentialities and that they deserve patronage at least commensurate with their proven ability.

The exhibition has the secondary function of inculcating the museum-going public with the realization that a considerable quantity of first-rate painting is within reach of the small pocketbook. The prices in this exhibition, appearing, incidentally, both in the catalogue and on

the labels in healthy contradiction to accepted museum practice, scale down from a \$500 maximum (affixed to three pictures) to a \$60 minimum. And we confidently invite direct comparison of the efforts of many of these painters with the output of certain high-pressure, high-priced American compeers.

These fifty leave you with the dominant impression that American painting is freeing itself from the bonds of imitation and mannerism. The derivative aspects are still much in evidence, but you feel that the major formative influences are being more constructively assimilated than heretofore. For example, John Koch's rich flower-piece, *Gladioli*, betrays this painter's strong admiration for Renoir, yet, in every sense, it is a highly individualized performance. The same circumspect absorption of influence is evident in Jack Levine's powerfully distorted *Neighborhood Physician*, at which—though it is an utterly personal conception—you cannot look without recalling Soutine and Kokoschka, both of whom are giants to Levine.

The exhibition's diversity is implied by a simple tabulation of the various categories. Apart from several distinguished abstractions there are many ingratiating, realistic pieces such as Harold Rabinovitz' large *Ballet Dancer*, Thomas Craig's *Portrait of Ysidra Jaquez*, and Wendell Jones' hilarious "small-fry" *Football Player*. Corcoran Prizewinner John Heliker shows a bright, engaging *Little Girl*. The extensive landscape group is headed by Yvonne Twining's crisp *River View*. Carl Pickhardt's *Cook*, Mitchell Siporin's *Domestic Refugees*, and Alfred Sessler's *Green Market* are convincing social studies. Willard Cummings' *Mr. and Mrs. Cutler* is easily his most distinguished portrait to date, and Yun Gee's *Vollard* is an excitingly eccentric portrayal of the late great connoisseur. Three outstanding works fortunately cannot be pigeon-holed. Julien Binford's tranquil *Here's my Foots, dear Lord*, Raymond Breinin's restrained still-life, *Maestro*, and Darrel Austin's brilliant, fantastic *Tiger* are conclusive evidence that a whole generation of American painters, on the threshold of emancipated maturity, are translating foreign doctrine into a persuasive native idiom.

DRAMATICALLY HIGHLIGHTED and rich in color is "Storm at Dawn" by one of the most promising younger painters, Louis Bosa.

LENT BY SCHNEIDER-GABRIEL GALLERIES TO INSTITUTE OF MODERN ART, BOSTON





## Brook: No Interference

BY JEANNETTE LOWE

**I**RRADIATING good spirits, painting fast and furiously, gregarious, warm, and full of energy to the point of vehemence, winner of prizes from gold medals to Guggenheims, Alexander Brook has made good copy since he left art school some twenty years ago. You can look into *Life* magazine of this year, and *Esquire* of a few years back for evidence, as well as into the more esoteric *Creative Art*, *The Arts*, and an even more frail and distant publication of the early nineteen-twenties, called the *Younger Artists Series*, emanating from Woodstock. These, in inverse order, are perhaps an index to the widening circle of people who have reacted, mostly with pleasure, sometimes with surprise, to the stream of paintings which contain Brook's responses to the immediate life around him. In no record is there lacking an admiring statement as to the large amount of his attainment at any given time, and though at the present writing no complete inventory is even remotely possible, it seems appropriate to say that at the age of forty-two, Alexander Brook's accomplishment is far beyond his years. His work of this last winter may be seen now at the Rehn Galleries.

From the dynamic position of an illness which kept him off his feet at the age of twelve, Brook demanded paints, and got them. The friend of his father who supplied this want made his living by painting, from photographs, the likenesses of dead relatives, and Brook's first essays in art were copies of these portraits, as faithful as he could manage. His first original work was of a soup ladle, white porcelain, with a nice, curved handle, and characteristic in its selection from his immediate environment rather than some far-away world of dreams.

Going back to grade school in Brooklyn, incidentally the city of his birth, was no part of Brook's plan when he recovered. His parents, having no book learning themselves, believed it to be of little importance, and furthermore, his father, who was a designer of jewelry and trained to do things with his hands, thought being an artist was about the most wonderful thing in the world. So there was no conflict about his going immediately into the Art Students League, which he did at the age of fifteen, and from which he emerged at twenty, marrying one of his fellow students, Peggy Bacon.

Young, larky, and impecunious, Brook boggled not at all at his first means of livelihood, a job of interior decorating in the staid and im-

peccable Connecticut town of Ridgefield. The house involved was full to overflowing with American pictures and furniture not an item of which had been moved in forty years. Brook soon changed all that, having never, as he says, "particularly noticed furniture, and not knowing beans about decorating a room." An eye trained in seeing balance and composition, however, and no inhibitions about tackling unknown problems were brought to bear, and the practical side of the young man asserted itself.

The Whitney Studio Club in its first years, needed a director the next fall, and at that time Forbes Watson was re-issuing his lively and informative magazine, *The Arts*. Brook had an article in the first number, and followed it with many others, evaluations of Kuniyoshi, McFee, Hermine David, and such contemporaries. At the Whitney Club there were endless uses for him as assistant director, with his wide acquaintance among young American artists, arranging exhibitions, loans, chances for jobs, and all the ways of encouraging modern art in this country which had just received its first impetus from the Armory Show of 1913.

In 1922 came his first chance to exhibit, which he did at the Brummer Gallery in conjunction with Peggy Bacon. This is the year of the slender, but not particularly precious little Woodstock booklet on Brook in which William Murrell recorded the fact that critics called his work shown at Brummer's "sullen, gloomy, and depressing." Its twenty-four plates do not bear this out, for *Petit Déjeuner*, with its figure of a lady in an iron bed drinking her coffee, fits no such idea. Of self-portraits, romantic in

a dark way, there are some; of odd, amusing, and rather Expressionistic studies of Bourdelle and his wife, and other friends there are several, also glimpses of the artist's immediate surroundings in still-life and landscape. Murrell asks, why does such a gay-spirited young man paint such lugubrious personages? To the eyes of today they do not seem gloomy, but rather the work of someone intensely serious about his painting, and for whom life is simply bristling with things to paint. If his brow is a little furrowed, it should be, after all, a good sign.

No gloom at all is associated with Brook's role of auctioneer of the Hamilton Easter Field sales which ushered in the spring during the Whitney Club era, and for many a year thereafter. They were devised



ALBERT C. LEHMAN COLLECTION

ALEXANDER BROOK, three aspects: detail from "Self-Portrait," 1927 (top); the Carnegie prize-winner, "Interior," 1929 (left); the informal child's portrait, "Sandy," 1926 (right).



PRIVATE COLLECTION





PRIVATE COLLECTION

PRECURSOR of a long line of tumbledown dwellings, "Beach Houses," one of Brook's earliest comments, was painted about 1922.

to raise money for a collection of pictures some day to be presented to a museum in memory of Field, and dozens of artists contributed their painting to the cause. Kuniyoshi, Louis Bouché, Reginald Marsh, Katherine Schmidt—all Brook's generation in New York took part in this festival, usually held at the Teutonia, a Third Avenue bowling and beer hall. Spirits stronger than beer accompanied the auction, and Brook's talent for selling a picture, which is spoken of with great respect by other artists, had plenty of exercise. His eloquence, in fact, was so irresistible, that upon one occasion a prospective buyer who was expected to conduct her inspection of art in the more decorous surroundings of his gallery, made her way into the riot of the Field soirée, and was so enchanted that she became a collector of Brook when the gallery opened next morning.

The five years at the Whitney Club meant time to work at his painting, and during the interval between 1922 and 1927 there is the natural unfolding and developing of work which you would expect from an artist who paints steadily part of every day, and whose whole energy is free to follow his own bent. Turning from a rather fuzzy delineation of form and stilted handling of landscape, Brook began to paint orderly still-life like the handsome Bouquets, 1 and 2 now owned by the Whitney Museum. The many informal portraits of his children and paintings of nude figures show more success in lighting his subjects, so that instead of receding into the canvas, an early *bête noir*, they began to take on sparkle and dimension. Among the still-life there are often canvases that are overcrowded with design, but in the Bouquets there is rigid limitation to order. And all during this time Brook lives up to his attitude toward life as characterized by Ernest Brace—"a hungry man about to eat a good dinner."

Things began to happen in 1929, says Brook today, with a cheerful glitter in his sharp, restless eyes. The Chicago Art Institute's prize for *Children's Lunch* was followed shortly by a second prize at the Carnegie International for *Interior*. Both of these possess that faculty for picking out the homely endearing objects of daily use, arranging them with an appreciation of their aesthetic relation to each other, and painting them with humor and tenderness. The lengthening list of prizes includes not only recognition by museums from Boston to San Francisco and a Guggenheim Fellowship—Brook also won the first award ever given for fine



ELIZABETH M. BERGER COLLECTION

LATE portrait of his wife, "Lib," 1941.



REHN GALLERIES

DONE LAST YEAR, "Black and White" shows the ramshackle Georgia that he loves and has painted over and over again.

art used as an advertisement, a figure painting done in 1937 for the Steinway piano. His latest prize was in 1940 for *Georgia Jungle*, which won the first award at the Carnegie International.

Two trips to Europe, each of about a year's duration, have been interlarded between periods during which Brook supplemented his painting with teaching art. This he has done steadily, both at the Art Students League, at the Fieldston School, and in private classes. The first trip to Europe was in 1920 with Peggy Bacon before he settled down to summers in Woodstock and winters in New York. The second, also with his wife, was by way of the Guggenheim Fellowship which he was awarded in 1931. From then on until Hollywood and Georgia appeared upon his horizon and easel, he has alternated the seasons with New York and Cross River, New York, where he and his family have lived in a square Victorian house shaped like the ones he paints. He and Peggy Bacon were divorced in 1940.

The landscape of Georgia took a strong hold on his imagination during a short trip he made to the South two years ago. It marks what is generally considered a change in his approach to his work. But it seems really more an emphasis upon a type of subject which has appeared from time to time from the beginning of his career. The forlorn aspects of ramshackle houses of the South, the wretched and humble population made an appeal to his sense of beauty, but that view has always done so, as a matter of fact.

In 1920 he painted *Laborer's Hut*, a small, sad little box, and the theme appears again in *Beach Houses* of 1922. More imaginative and in an increasingly romantic vein are such descriptions of square Victorian houses in various states of disrepair, *Twentieth Century Ruin* of 1938 being an almost lace-like treatment of the tumbledown old skeleton. This year's show at the Rehn Galleries yields *Black and White*, a patched up, shambly old house, in which Brook does far more than paint the façade. He has gotten the feeling of the occupants, and has recreated the tired old boards and rough, tufted, hummocky yard in his best manner. There is not a trace of sociological comment, only pleasure in what is for him the aesthetic quality of the moment. *Family Unit*, 1941, its three figures integrated into their background, the fence isolating them from the world, struck him not as a class struggle theme, but "very idealistic, very nice." (Continued on page 37)





LENT BY JACOB HEIMANN TO THE CALIFORNIA PALACE OF THE LEGION OF HONOR  
MAGNASCO'S "The Highway Robbery" in intoxicating paint; a transition between Baroque and Rococo in XVII-XVIII century Genoa.

## SAN FRANCISCO EXPLORES AN ERA REDISCOVERED BY MODERN TASTE

BY THOMAS CARR HOWE, JR.

A WELCOME opportunity to reevaluate the accomplishments of a period which, until comparatively recent years in this country, has been neglected in favor of the art of other epochs, is afforded by the exhibition of Italian painting of the seventeenth and eighteenth centuries, now being shown at the California Palace of the Legion of Honor. Included are 116 works by 66 artists of the various important regional schools—Bolognese, Roman, Neapolitan, Genoese, and Venetian. Not since the memorable exhibition at Hartford in 1930 has such a representation of Baroque painting been gathered together in this country, nor has so comprehensive a show of this kind been held before in the West.

Special emphasis is placed on the two main movements of the seicento: the Naturalistic on the one hand, as exemplified by the works of Caravaggio and his many followers; the Academic on the other, as revealed by those of Annibale Carracci and his pupils. Caravaggio's forceful style, based on a close observation of nature and a dramatic use of chiaroscuro, is seen to excellent advantage in *The Chastisement of Love* (lent by Mr. and Mrs. Charles H. Worcester), and the Fogg Museum's well known *Card Players*. The extent of Caravaggio's influence is demonstrated in a series of canvases by his Roman and Neapolitan disciples. In the Roman group are: Orazio Gentileschi's *Madonna and Child* (Arnold Seligmann, Rey & Co.); his gifted daughter Artemisia's *Girl with Viola da Gamba* (Schaeffer Galleries); Bartolommeo Manfredi's *Dice Players* and Valentin de Boulogne's *Concert*. Of greater significance, however, were the Neapolitan Caravaggeschi. The best known of these is the Spaniard Jusepe Ribera, with an umbrous *St. Joseph* (Brooklyn Museum). Most directly influenced by Caravaggio is Caracciolo, with a characteristic *Madonna and Child* (Jacob Heimann) a beautiful little *Annunciation* (Wadsworth Atheneum). By Massimo Stanzione, who in turn derives from Caracciolo, is the grave *St. Catherine* (Mr. and Mrs. R. Kirk Askew). Bernardo Cavallino, Stanzione's brilliant follower and a subtle colorist, is perhaps the most charming of the group, in his wild *Rape of Europa* (Nelson Gallery, Kansas City) and in the dramatic *Daedalus and Icarus* (lent anonymously).

An isolated figure in the Neapolitan school is Salvator Rosa. Largely self-taught and the possessor of a very personal style, he by no means confined himself to the wild and romantic landscapes for which he is chiefly remembered today, but was also a talented portraitist and figure painter, as shown in the brilliant *Self-Portrait* and the *Glaucus and Scylla* (Durlacher Brothers).

The Academic tradition, of which Annibale Carracci was lead-

LENT BY MR. AND MRS. CHARLES H. WORCESTER  
CARAVAGGIO'S dramatic light and intense realism, as in "The Chastisement of Love," set the pace for all Europe, ca. 1600.

BAROQUE SCENE



LENT BY DURLACHER BROTHERS  
FETI, XVII century Roman: "David with the Head of Goliath."







CAVALLINO, a naturalist called the Vermeer of XVII century Naples, interprets Caravaggio's Baroque lighting in "Daedalus and Icarus" (left).

XVIII CENTURY BAROQUE typified in Venice by G. B. Tiepolo's radiating "St. John Nepomucen with a Boy Chorister" (right), and in Bologna by G. M. Crespi's monumental "Lucretia Threatened by Tarquin" (below).



LENT BY M. KNOEDLER & CO.

ing protagonist, is well represented in works by Domenichino, Guido Reni, and Guercino. Guido Reni has been justly accused of over-sentimentality, but proof that he was at times an artist of real emotional power is the deeply moving *Three Maries Weeping over Christ* (Mr. August L. Bontoux). Guercino, last of the important pupils of Carracci, is an artist of greater stature than Guido Reni, and the wide breadth of his style may be gauged in the sketch for his altarpiece at Bologna, *St. William of Aquitaine Receiving the Habit of a Monk* (Providence Museum).

Later developments in the Neapolitan School, which center chiefly upon the amazing achievements of Luca Giordano, Francesco Solimena, and Sebastiano Conca, cannot adequately be illustrated in any exhibition without the vast wall and ceiling decorations with which the names of these three virtuosi are associated. Fortunately, however, examples of more intimate aspects of their work were available. Cases in point are Luca Giordano's *Flight Into Egypt* (Mr. Harold M. Landon), a canvas of beguiling tenderness and charm; Solimena's spirited *Erminia and the Shepherds* (Mr. August L. Bontoux), and the distinguished *Portrait of an Architect* by the same artist (Art Institute, Zanesville, Ohio).

The outstanding figure of the High Baroque period in Rome is Pietro da Cortona, equally famous in painting and in architecture. Strongly influenced by the Carracci and by the works of Michelangelo, he was the originator of a complicated, illusionistic style. His more ambitious decorative schemes are often overcrowded, a fault which he happily avoids in certain of his smaller compositions, as in the *Angel Appearing to Hagar and Ishmael* (Ringling Museum, Sarasota), and in the *Marriage of St. Catherine* (Mr. Harold M. Landon). Pietro's lavish style is carried to a fantastic conclusion by Baciccio, whose incredibly elaborate manner is admirably indicated by a ceiling sketch, depicting the *Adoration of the Lamb* (De Young Museum). A conservative trend, amid the flamboyance of Pietro da Cortona and his numerous followers, is manifested in the easel pictures of Pier Francesco Mola. Both in color and composition he is frequently reminiscent of the late Venetians.

The Florentines of the seicento, though often accomplished painters, were not men of genius. Francesco Furini is the exotic personality of the group. The excessive femininity of his types and the sapphire blue tonality of which he was so fond are revealed in the *Two Sirens* (Julius Weitzner). Furini's follower, the technically gifted Carlo Dolci, is represented by a *St. Cecilia* (Mortimer Brandt).

We turn from the rather pallid achievements of these late Florentines to matters of more vital concern in Northern Italy—specifically to the work of three men who revived the flagging spirits of the Venetian school in the second decade of the seventeenth century. Domenico Feti, Roman born and first influenced by Caravaggio, was a fine colorist and refreshingly original in his handling of the brush. Giovanni Lys, a native of Northern Germany, was endowed with a keen sense of color and an easy flowing style. Bernardo Strozzi of Genoa was a magnificent technician and an artist of highly personal vision, as shown in a trio of superb works.

Bridging the seventeenth and eighteenth centuries, and also important for the influence they exerted upon the art of Venice, are Giuseppe Maria Crespi of Bologna and Alessandro Magnasco of Genoa. The exciting range of Crespi's color, his adroit manipulation of light and shade, and the freedom of his brushwork, are shown in six examples which enrich the present exhibition, all of them of unusual interest—from the heroic *Lucretia Threatened by Tarquin* (Mr. Samuel H. Kress), to the imperious *Portrait of Princess Ercolani* (Jacob Heimann). Magnasco, represented by an equal number of canvases, is often quite monochromatic, but his original vivacious use of paint is one of the miracles of the period. The final note is an array of the Venetian eighteenth century as the culmination of the Baroque.

LENT BY MR. SAMUEL H. KRESS





# THE PASSING SHOWS

## FIN DE SAISON

THE Season in Review" at the Perls Galleries contains two paintings each by the artists who have been seen in solo shows or in conjunction with one other painter during the winter. Most arresting are the ones by Darrel Austin, particularly *The Vixen*, which is typical of his green swamps of shimmering light and texture. In spite of the brilliance of the color, you have a sense of twilight, and neither the strange creatures which emerge from its meandering blue stream nor the oddly questioning nude figures seem improbable. This artist communicates his own intensity of mood, from whatever dark corner of the mind it comes.

Two gay and sunny views of a town by E. Maclet are exactly the opposite in feeling, for although he handles his colors so subtly that a full rainbow appears in both paintings, everything is full of joy and out in the open. Saul Schary is represented by his portrait of *Raphael Soyer*, direct and effective; there are two examples by Galván from the galleries' Mexican group, which also contains some small and early works by Tamayo; Esther Day and Mark Baum exhibit street scenes from their joint show held in May.

J. L.

## ALEXANDER CALDER

EVEN the people who regard Alexander Calder as an incurable joker will have to think again when they see his new show at the Pierre Matisse Gallery. The latest mobiles are bigger, simpler, more plastic, and somehow more important than any he has shown to date. All are draft-propelled and have the happy inconsequential motions which we missed when he experimented in motorizing them a few years ago. The more spectacular projects include a five-foot vermilion red "seated figure" from whose apex drifts a flutter of aluminum leaves; a great striding canary-yellow affair that swings a confetti-colored boa in its wake; and a black six-foot gallows suspending, among other objects, a spoon. This actually is one of the few humorous ones; most are meant seriously and in their ingeniously worked out relations represent more thought and talent than goes into ninety per cent of modern sculpture.

R. F.

## SELECT GROUP

FOR June's rare days the Milch Galleries have hung canvases—mostly new ones—by fifteen contemporary Americans. Landscapes show Sidney Laufman progressing with a *Great Tree* enveloped by South Carolina's malaria-laden green atmosphere; and Francis Speight retrogressing to an earlier style in *Winter Scene*, slashed with red paint but still poetic in its hazy and suggestive distance. Helen Sawyer sweeps the coastline with an air in *Off Shore Breeze*, while Adelaide de Groot's precise *Connecticut Auction*, and Saul Berman's clean and crisp industrial subject

are other aspects of Americana. Figure paintings balance the group: Jerry Farnsworth seems to be turning an easy trick when he records both fatigue and determination in his *Working Girl*, Leon Kroll is unanimated but statuesque in his *Conversation*, and Louis Ritman harks back a few decades for *Girl in White Dress*. Stephen Etnier, Lucile Blanch, and Edith Blum are others.

D. B.

## FLETCHER MARTIN

A SIZABLE group of drawings by Fletcher Martin at the Midtown Galleries makes an interesting contrast with the paintings which he showed there earlier this season. To one who feels that his color lacks the distinction of his draftsmanship these examples in pen and ink and pencil are a proof of



PERLS GALLERIES  
DARREL AUSTIN: "The Vixen."

his easy grace when he is not bound by the exigencies of paint. The tight, hard look which marks some of his paintings is entirely lacking. Most of the drawings are of figures in which the flowing line is only occasionally reinforced by modeling of form.

*Janson at the Clavichord* is executed almost entirely in terms of line, the poise and elegance of the figure beautifully expressed. Martin seizes upon individuality by such devices as the particular way a sleeve wrinkles, and the freedom with which he draws is seen again and again as his subjects fall into different poses. *Reclining Figure* is an example of his work at its best. So also is *Mother and Child*. Incidentally, in none of the works in this group is there a hint of the brutality which has characterized some of Martin's more sensational paintings. We like this side of him.

J. L.

## PROMISING PRINTS

WHERE are the printmakers of tomorrow? Very probably at Harlow, Keppel's, who, in putting on a show of fifty artists and calling them *The Vanguard*, are giving you a peep into the talents that may well compose this future. Few well known names are among them, which is as it should be, for these are artists who, though known to

the wise, have not yet swum into the ken of the great public. The one who comes nearest to popularity is Stow Wengenroth. Indeed, his reputation cannot be far to seek, were we to judge by the superb *Meeting House*, the most distinguished in the exhibition. This print lives by means of the cold New England light that filters through the mullions from the spruce-bounded lawn outside and shines the white pews and woodwork, framed by black pew rails, with a brilliant glare.

A more abstract patterning of light and dark areas is manifested in Benton Spruance's *Arrangement for Drums*. Warren Mack, who teaches horticulture in Pennsylvania State College, presents two nice landscapes, a lithograph and a wood engraving. But the silk-screen prints really carry off the honors. Fostered by the WPA, this art, which is painting turned to mass production or at any rate more painting than printing, for oil pigment is actually mixed and applied, may have before it much the same opportunity of development as the Japanese print. Right now at Harlow, Keppel's, Harry Shokler, Elizabeth Olds, and Edward Landon are showing the best work.

J. W. L.

## GIFFORD BEAL

NEARLY fifty small paintings and watercolors by Gifford Beal at the Kraushaar Galleries offer surprising variety in style. He paints Central Park with full emphasis upon the blue of the water, the frame of the buildings, and



MILCH GALLERIES  
JERRY FARNSWORTH: "Working Girl."

the definite shape of trees in *Number 18*. In *Number 36* a few casual, swift strokes serve to recreate the forms, but Beal suggests contours and perspective here so that you feel how well he knows his subject. *Hunter's Horn* shows his excellent draftsmanship, color being wholly subordinated to the line of his horsemen, drawn against a haze of autumn yellow and orange. There are charming little interiors in this group, also several of the circus scenes which Beal paints with sympathy. *Horses Under a Tent*, one of the few oils, recre-

ates the excitement of the spectacle, so does *Before the Show*, in which the relaxation of the reclining figures seem only to emphasize the vigor of the horses. Beal's unpretentious presentation does not ever disguise the excellence of his style.

J. L.

## TOULOUSE-LAUTREC

FROTH topping sound substance makes ideal summer fare, a fact appreciated by the Brooklyn Museum and the Allison Gallery when they selected their present exhibitions of Toulouse-Lautrec lithographs. The *maisons closes* era, 1896, is illustrated at Brooklyn by a large selection from the capricious and penetrating series, *Elles*. Here also are an original charcoal drawing of his mother and a print of his first color lithograph, *Au Moulin Rouge*, both dated 1892. *Dramatis personae* of course figure in this dexterously decorative review of café life of the '90s: Jane Avril examines a proof fresh from the press on a cover for *L'Estampe Originale* (Japan-inspired and green and orange), Mary Hamilton impersonates in a rare print, Loie Fuller leaps her serpentine dance. Most novel and perhaps most exciting of all are a set of facsimile drawings from the little known notebook, *Submersion*, a tract which takes sharp pokes at the confusion resulting from the invasion of France by a plant louse. In the brittle line of his early *Zigzag* notebook drawings, Lautrec as illustrator reveals his talent for picking the crux of a situation and recording it in a single stroke.

At Allison, posters are the order, and the tone is set by three large Aristide Bruant characterizations, including the very rare one made for his own café. Here commercial art reached its high point. A rarely sensitive proof of the dashing *Clownesse*, proofs without lettering for the *American Bar* and *L'Artisan moderne* posters suggest how bright might be the lot of our own strap-hangers if only we had a Lautrec working at our subway ads.

D. B.

## ELISE TUCKERMAN

THE Pictorial Fabrics which Elise Tuckerman is showing until June 10 at the Decorators Club have so much style and charm that they suggest an immediate application in the modern interior, whether as screens or curtains or twentieth century *Toiles de Jouy*. Mrs. Tuckerman is first of all an expert draftsman. Her animal and plant forms have been understood and digested and reduced to the essentials of Chinese screen painting. Realizing that in wall decoration you need plenty of breathing space, she keeps them light and elegant. She gives thought to textures too, and instead of the classic linen background chooses luxuriously unconventional materials like white satin or gold-colored taffeta. One sea green silk is painted in sepia and stylishly pointed up with black. A smoke-grey crêpe has a delicate white tracery accented with violet-blue and sulphur-



colored birds. There is a beguiling panel of old fashioned bouquets and streamers on cool green cotton. Many of them take a light crack at the foibles and goings-on of our day, so these are considerably more than just "amusing" animal studies—in fact quite the most inventive and attractive textiles we've seen.

R. F.

## ADOLF DEHN

**P**REFERENCE for Adolf Dehn's more serious style—that of landscape—need not blind one to the virtues of his "goofy" style, which is admirably adapted to caricature. In combining both in the same exhibition the Associated American Artists have evolved a rich presentation of this talented technician. He has as passionate a feeling for the possibilities of landscapes—in Marinesque massing of small objects displayed against large areas of slopes or fields (e.g. *Sopris Peak* or *Green Pastures*)—as any watercolorist in this country. He understands drama (witness his juicy, storm-laden clouds painted on an already wet paper) and he understands depth. His color is singing and resonant. Once or twice, as in *Grey Barn*, the hint is of Benton, and in *Three Red Houses*, it is of Burchfield. The caricatures, like *Burlesque* and *Homage to Mellon's Millions*, are clever without depth and, in the former, Dehn seems to affect the Arno yap. Perhaps they are too artistic to have true bite. Too much, that is, is going on; satire is dulled. But in landscape he has hair-trigger perceptions, sensitive to any suggestion.

J. W. L.

## ARTHUR SZYK

**P**ERHAPS some visitors to the Polish Pavilion at last year's World's Fair on the Flushing Meadows noticed a precise enamel-like technique, as of illuminated manuscripts, on the tops of certain bakelite cigarette boxes. The painter of them now turns out, at the Knoedler Galleries, to be Arthur Szyk (pronounced "sic"), whose watercolor portraits of Polish and American heroes follow the laws set down for the illuminator since the time of the Fouquets. These portraits are done with all the attention to meticulous detail characterizing the miniaturist. Coupled with them are political cartoons, the ones of Nazi notables, like Goering, of whom there are three versions, employing the same technique. Szyk has an admirable sense of lampoon and often, as in *Monkey Business*, where the Germans in Mexico are shown to be doing things they shouldn't, is forceful and simple at once.

J. W. L.

## LANDSCAPES

**A**LL sorts of landscapes stud the walls of the Ferargil Galleries. Phil Dike's *Balboa Harbor* is nervous and brightly lit. Julius Delbos' *New England Summer* is noble, full of air, and brightly lit. Agnes Tait's *The Cock Fight* is humid and exotic and exquis-

itely painted. Sheldon Pennoyer's *Pyramid Lake, Nevada*, is calm with the peace of deep purple hills engaged against an orange-red afterglow, and its tranquillity disguises some very active brushing.

In the first gallery is a series of twenty-two watercolors by Frank Besedick entitled "A Shadow Falls on Beaverbrook." The pictures, which are full of large areas of lemon yellow and bright greens reinforced with pen and ink, reveal the drama of a small (imaginary) Connecticut village much as did Thornton Wilder's *Our Town*. The running comment beneath each is not text to which the papers were adapted, but captions adapted to the painting. The slanting church and graveyard and the one of the small stream in which the inhabitants bathe are among the best. The whole spirit is both artistic and folksy, as near as Americans will ever reach to Cowper's *Huntingdon* nestling beside the Ouse.

J. W. L.

## CHINESE PAINTERS

**W**HAT the Chinese were doing while Europeans were making *chinoiserie* is demonstrated at Tonying by papers by Chin Kun and Ch'eng Chih-tao, official eighteenth century painters. So accomplished are they that we can see why Emperor Ch'ien Lung could snub gifts of art from the West. For fidelity, their flowers, fruit, and insects are a match for the seventeenth century Dutch, and for tasteful arrangement they leave Europe far behind. Personal styles appear, and you can tell one Chinaman from the other: with wonderfully combined shadings of brown, gold, and green, Chin Kun models full-bodied fruit and flowers, while Ch'eng Chih-tao, less exquisite in color, is more economical and at the same time more dashing in his compositional line.

D. B.

## JUNE SALE

**J**UNE has always been the month when the Downtown Gallery gathered together some of its smaller paintings, and showed them at tempting prices. It is a pleasure to record that moving uptown has not interfered with this amiable custom, and that artists of both the older and the younger group are represented by excellent work. In the latter, Jack Levine's *Fantastic Personage* has the brilliance and illusion of a playing card head executed with all this artist's subtlety of expression. Beautiful handling of suave color marks Siporin's group of wraith-like figures, and Rainey Bennett's *Stone Quarry* has a quiet solidity of structure.

Among the more mature artists, Julian Levi presents *Easter Sunday*, one of his appealing small figures, holding a chocolate egg. Kuniyoshi names his landscape with its delicate little horse in the foreground *Honeycomb Hill*, an imaginary title incidentally, but more than a little suggestive of his typical color harmony. Katherine Schmidt shows two aspects of her style. In the still-life with its meticulous description

of objects her crinkly green paper again catches the eye, whereas a misty vagueness seems to add to the mobility of her figures in *Back Street, Provincetown*, with its odd assortment of old machinery and logs. Niles Spencer's *Highland Light* emphasizes the grim look and dull color of a scene which so often inspires artists to recreate sun and light and air, while William Harnett's *Five Dollar Bill*, recently unearthed, is so realistic a *trompe l'oeil* that it hardly seems safe to leave out in public.

J. L.

## PIONEER MODERNS

**W**HILE Paul Klee seems to march off with the entire show of "Masters and Vanguard of Modern Art" at Nierendorf's, the exhibition of more than fifty items by thirty artists offers many aspects of once advanced twentieth century trends in Europe. Since many of the pieces are new to America, this is no sultry season review. Dominating the gallery is one of Klee's last paintings, belonging to what he himself smilingly called his "heroic period," a majestic Archangel indicated in sure, heavy black lines suggestive of musical notations. A group of smaller works by this master, especially a prophetic *Demon over the Ships*, 1916, are also of uncommon interest. Feininger's essentially German Cubistic counterpoint is well represented, and other expressions of an art now smothered include a blue and yellow reflection of Fauvism by Otto Mueller, a monumental *Repast* by Hofer, and abstractions by Kandinsky, Jawlensky, and Mataré (whose shorthand bronze *Cow*, also here, is a masterpiece of frozen rhythm). Beckmann, Kokoschka, Grosz, Schlemmer, and Marc are other lights of the Expressionistic generation.

French currents are less well represented, though an important Derain landscape of 1912 shows his slight doff to Cubism, and Picasso, Léger, Braque, Chagall, and Segonzac are on the roster. American abstractions with strong trans-Atlantic basis are by Drewes and Holty, while sculpture by men who were once the vanguard represents Lehmbruck (in an especially fine cast of a head and torso of about 1912), Maillol, and Kolbe.

D. B.

## ABSTRACTIONISTS

**F**ROM all parts of the country non-objective artists turn in essentially duplicate work to the Non-Objective Museum which displays them in temporary exhibits on its mezzanine. Some individuality can, of course, be spotted, but there is not enough of it. Though pleasant and often clever variations of shapes and color should perhaps be islands of peace in these times, our high-keyed nerves seem to demand something more substantial. Current contributors include Werner Drewes, Maude Kerns, Edward Landon, Florence Bullinger, and Dwinell Grant.

That the assistance given to artists by the Solomon Guggenheim Foundation, sponsor of the Museum, can be

(Continued on page 36)



ASSOCIATED AMERICAN ARTISTS

ADOLF DEHN: "The Mountain."



FERARGIL GALLERIES

PAUL SAMPLE: "Winter Visitor."



KNOEDLER GALLERIES

ARTHUR SZYK: "Monkey Business."



DOWNTOWN GALLERY

KATHERINE SCHMIDT: "Back Street, Provincetown."

EWALD MATARE: "Cow," bronze.

NIERENDORF GALLERY



# All-American Opening in Santa Barbara

U. S. PAINTING SURVEY INAUGURATES THE NEW PACIFIC COTE-d'AZUR MUSEUM

SINCE July, 1937, the Santa Barbara Museum has been in the making. It began with letters to the press suggesting that the old post office be converted into the institution which citizens had already signalled their willingness to support. By 1939, 125 merchants were petitioning for art as a community asset and the County was prepared to acquire the building. Final delay related to a clearance of title to the site, but last year the architects finally got in, transforming the old offices into a simple stucco structure, black mosaic-floored, and featuring the ever present California fountain patio which in this case houses a Classical sculpture collection. After long preparation the June 5 gala opening of this building is a Santa Barbara milestone of no uncertain order, and here visitors will find an all-American show which would do credit to any museum in the country.

"Painting Today and Yesterday in the United States" groups together nearly 140 American canvases, from Gilbert Stuart to the young contemporary. Eastern museums and dealers have of course been drawn on, but on the whole it is gratifying for the sponsors to note the number of works of art owned locally. Colonial and early portraits form an important group, with Stuart's *Lieutenant Samuel Doggett* (one of a pair presented in honor of the occasion by their descendant, Mrs. Charles S. Dennison) prominent on the list. Then there is the Cleveland Vanderlyn *Portrait of Mrs. Ann Hivlin* and Sully's study of his daughter Rosalie, from the Metropolitan. Two eminent still-lives are by the Peales, *Raphaelle and James*, the former a glittering heap of fruit, the latter his famous *After the Bath* study of a suspended linen sheet. For early American romanticism we find Benjamin West's *Witch of Endor* and the Joseph Wright *Indian Legend*, a study of a noble savage in keeping with the conceptions of the eighteenth century.

The folk art section is a particularly fortunate one, what with the anonymous *Runaway Horse* from the Whitney, an elegantly stylized *Buffalo Hunter*, lent by

Mr. and Mrs. Buell Hammett, and such colloquialisms as George Caleb Bingham's *County Election* and *The Card Players* by R. C. Woodville.

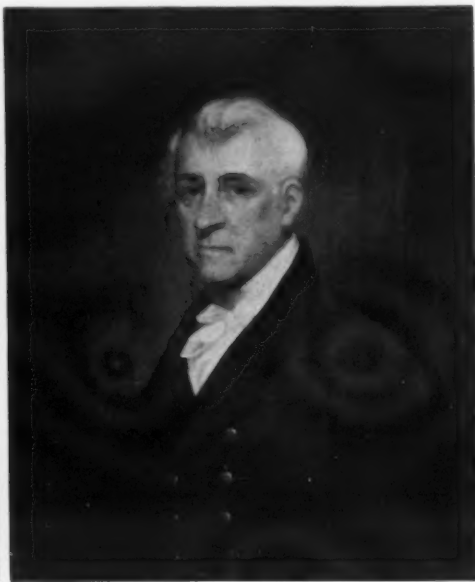
Various aspects of the 1800s are gone into. The realists have representatives in Homer and Eakins, while three Ryders, Inness, Blakelock, and Fuller suggest more visionary trends. Follows the late nineteenth century which saw the expatriates Whistler, Sargent, Cassatt, and Duveneck returning to bring their European training to American painting, and the native brand of Impressionism with its Twachtman landscapes, its Weir, Hassam, and Prendergast. The "Eight" of the Armory show are all in Santa Barbara now. Of the same generation is Glackens' enchanting *Central Park*, John Sloan's *The Picnic*, and Bellows' *Cliff Dwellers*, important documents in the new American realism.

The contemporary group is extensive with Speicher and McFee covering conservative aspects, Stuart Davis, Marin, and O'Keeffe speaking the language of abstraction, and Henry Mattson, J. B. O. Nordfeldt, and Zoltan Sepeszy suggesting the more imponderable painters' moods. Hard to classify but equally true to the panorama are Walt Kuhn, John Carroll, Kuniyoshi (his enchanting *Weather Vane and Objects on a Sofa* was lent by Mr. Wright Ludington), George Grosz, and Morris Kantor. Lastly comes the American scene proper. Here interest is divided between Burchfield's powerful *Black Iron* and Benton's tortuous Kansas furrows, Bouché's deserted suburbs and Hopper's muffled metropolis, the rapid, cynical observation of Pop Hart and the terse animation of Stephen Etnier.

With such a send-off Santa Barbara's new museum looks forward to playing a formative role in the community. The great number of privately owned museum pieces available in the region promises distinguished special exhibitions. On the other hand natural advantages and richness of outdoor life suggest a program to encourage what may rightfully become California's contribution: the decorative and architectural arts of fresco and mosaic.



LENT BY MRS. GARDINER HAMMOND



LENT BY MRS. JOHN ERVING

THREE TYPES of Santa Barbara collecting: the social likeness in Sargent's "Portrait of Mrs. Gardiner Hammond (left); a family heirloom, Inman's "Portrait of John Langdon Erving" (right); the vital young American painter, as characterized in Mangravite's "Ecstasy."

LENT BY MR. DONALD J. BEAR





# THE ART NEWS OF AMERICA

(Continued from page 9)

ground last month when Wheaton College's departments of physics and chemistry on the one hand, and of drama and art on the other sponsored a conference on color. Leading physicists such as Selig Hecht, Arthur C. Hardy, and Katherine Blodgett were invited to talk about color in their own specific terms. Practical technicians and artists gave their view of the question. By the third day of the symposium the participants had progressed to "Color in the Mobile Arts" and were showing color organs and films borne out musically by Bach, Saint-Saens, and Milhaud. To illustrate color's purest expression devoid of associational forms, an exhibition of non-objective paintings,

heads of Mexican girls. Paul Cadmus in *Horseplay* models the figures of boys frolicking in a locker room with his usual ease and vigor.

## Another N. Y. State Show: the Rochester Annual

END and climax of the Rochester Memorial Art Gallery's exhibition season is the tenth annual showing from the Finger Lakes district which presents work of artists and craftsmen from nineteen counties and twenty-six communities in the westerly section of the state. Coming into competition with two other major regional affairs (the New York State gala at Syracuse

incidentally, is a particularly strong and active section in the exhibition, went to Douglas Gorsline's arrangement of city motifs. Recipient of the single sculpture prize was William Ehrich, also of the Gallery's teaching staff, who contributed a massively carved head.

## Boston Acquires a Great English Rubens

THE acquisition of a grand manner Rubens nearly twelve feet long made news in Boston last week and came as a considerable surprise to many familiar with the Museum of Fine Arts' Flemish painting department. This canvas, *The Head of Cyrus*

## World's Fair P. S.: Mural for Cleveland Station

WITH Trylon and Perisphere razed and green grass covering the broken acres of Flushing Meadows, the fate of the objects which decorated the World's Fair is a subject to speculate on. While the actual buildings were impermanent enough, many of the murals, specially created to demonstrate the durability of some new medium, were neither practically or artistically ready for the junk heap. Such was the porcelain enamel-on-steel mural which decorated the Home Furnishings Building, which will be remembered as representing man's struggle against the elements by means of a sequence of



ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON

THE EARL OF HAREWOOD was the last owner of the great Rubens "*The Head of Cyrus Brought to Queen Tomyris*," an opulent middle-period decoration which has figured in many famous collections.

shown through the courtesy of the Guggenheim Foundation in connection with the event, marked this collection's first appearance in the Boston region.

## Three American Drawings Bought by Andover

THE Addison Gallery which for years has concentrated on building up a unique collection of American art, has just honored three contemporaries in the acquisition of their drawings. The artists are Emlen Etting, Doris Rosenthal, and Paul Cadmus. The Etting, which illustrates a text from the Book of Ecclesiastes, is the original for one of a fluent, simplified series the artist made for a special edition of these writings brought out last year by New Directions. The Rosenthal, in the soft, heavy charcoal technique that recalls her painting, shows characteristic

and the Sixth Annual of Artists of the Upper Hudson, both covered in ART NEWS for May 15-31), the 920 individual entries submitted to the show form an eloquent commentary on what has been called our "artless" modern age.

An out of town jury headed by Reginald Marsh included Ernest Fiene and C. Paul Jennewein. Their selections for the two purchase awards in oils, contributed by the Art Patrons Fund of Rochester, were a capable little street scene by Robert Reiff and a still-life—the classic apples and tablecloth, but solidly and effectively done—by Frederick Bennett, the Gallery's painting instructor. Both will enter the institution's permanent collection. The George L. Herdle Memorial Award was given by the Jury to Cove with Squall by John C. Menihan, an animated study of sea and cloud forms reminiscent of Japanese print technique. The second award in this watercolor class, which,

Brought to Queen Tomyris, comes from the collection of the Earl of Harewood and has a previous record of distinction, having been in the possession of Queen Christina of Sweden about thirty years after it was finished and, on her death, passing in turn to the Odescalchi family, the Duc d'Orleans, and Lord Darnley. Like many of his most successful commissions, it dates from Rubens' opulent middle period, about 1623. Upon arrival in this country the painting was stripped of a coat of darkened varnish, revealing the depth and brilliance of the color and an uncommonly good state of preservation. Fine passages are the head of the blond young woman at the far left and that of the man in the red cap in the background. Throughout Rubens has massed his color and lights and darks with dramatic effect to tell the story of Queen Tomyris taking her revenge upon the Persian invader who cost her the life of her son.

furiously riding figures. This tennis court-sized décor is now installed in the tan marble interior of Cleveland's Union Terminal Station where its symbolism can equally well represent the hazards of travel or the evolution of the iron horse to hurrying thousands.

## African Art Given to the Berkshire Museum

IN TRACING the evolution of modern painting and sculpture, African art may be assigned a museum niche fully as prominent as that of any individual pioneer of the School of Paris. Sought after since its original Picasso- and Modigliani-sponsored vogue, good Africana is increasingly hard to come by, and the Berkshire Museum is doubly grateful for five important examples of primitive Negro sculpture recently presented to its collections by



Mrs. Murray Crane. The group includes three ancestral figures in copper and brass from the Gabun, all making use of the contrast between concave and convex surfaces and a formalized punched surface decoration. There is also a Bayaka ceremonial ax or hoe, its iron blade inlaid with copper and silver fastened to a carved wooden handle. The Baoulé mask from the Ivory Coast is particularly handsome for its smooth oval, its beautiful surface texture, and its sophisticated ornament which includes the formalized head of a bird perched atop the piece believed to represent the soul.

### Three Old Masters Come to San Francisco

THROUGH a bequest of the late Mildred Anna Williams the San Francisco Palace of the Legion of Honor will add to the collection that bears her name two outstanding Italian works and one French one. The first of these is a magnificent Moroni *Portrait of Giulio Gilardi* which was formerly owned by the late Horace J. Harding and prior to that was in the Lord Wimborne and Belgiojoso Collections. In depicting the three-quarters length, half turned figure, Moroni has given us one of his most sensitive portraits. The rich browns in the shadows, the cool grey tonality of the architectural background together with the black advocate's robe further combine to make a distinguished work. In connection with this gift it is interesting to note how extensively this Bergamask painter has been collected in America, some of his finest canvases being now on this side of the Atlantic.



PRESENTED THROUGH THE MILDRED ANNA WILLIAMS BEQUEST TO THE CALIFORNIA PALACE OF THE LEGION OF HONOR

ONE OF THE FINEST Moronis in America is the "Portrait of Giulio Gilardi," once in the collection of the late Horace J. Harding.

Bartolommeo Bettera, pupil of the celebrated Baschenis, is also represented by one of his most engrossing compositions, *Still-life with Musical Instruments*, in which tactile values are carried to their utmost development, giving an almost *trompe l'oeil* illusion of reality. The painting currently figures in the museum's Italian Baroque show (see page 100). A charming Boilly child's portrait, said to be the artist's son, the third gift to enrich this already remarkable collection, was acquired at the recent sale of Mrs. Henry Walters' art property.

### Government Art Shown at the National Gallery

THOUGH the National Gallery's collection of old masters has rightfully held the spotlight since its opening, contemporary painting will also make an occasional appearance within its rose marble halls. Collaborating with the Federal Works Agency, our new museum expects to stage periodic exhibitions of the best contemporary works produced under Government auspices. The Gallery's current show is accordingly one of watercolors selected from a national competition for the Carville, Louisiana, Marine Hospital. Judging the show were John Marin, Charles Burchfield, Buk Ulreich, and Eliot O'Hara, who were assigned the gigantic task of looking over 10,000 entries and making the final selection of 300. Two-thirds of these pictures were purchased with Government funds at \$30 apiece and the remaining group was acquired through the generosity of the Carnegie Corporation. The scheme of enlivening bleak hospital walls with works of art—



NATIONAL GALLERY OF ART, WASHINGTON, D. C.

FEDERAL WORKS AGENCY WATERCOLOR, "Hogback Range and Cherry Trees" by J. R. Sorby, is destined for a Louisiana marine hospital.

in itself an innovation—was thought up by Fine Arts Section chief Edward Bruce. Writing for the catalogue of the show, Forbes Watson notes the freedom of the work submitted as well as the typically modern substitution of realism for romanticism.

### Modern Paintings for the Buffalo Museum

FROM Aztec to School of Paris, with accent on the modern, runs the Albright Art Gallery's list of new accessions. The first-mentioned is a fifteenth century A.D. carving of a coiled reptile splendid in its simplification and power. Starting with Edward Hicks' properly celebrated *Peaceable Kingdom*, there are five American paintings, including work by Childe Hassam, Darrel Austin, Lawrence Lebduska, and Timothy Cole, the last a portrait of John D. Rockefeller, Sr., presented by his son. From A. Conger Goodyear comes the *Pissarro Peasants in a Field*. Renoir's *The Blue Robe*, a delicate and Impressionistic nude, will be illustrated in color in a forthcoming issue of ART NEWS. Two watercolors by Cézanne and Picasso are of interest. The Gallery's final acquisition is Matisse's *La Musique*, a vast decorative canvas measuring forty-five inches which was photographed during fifteen successive stages of its production. This sequence, showing how the artist altered his composition to explore different effects, and which better than any writing explains his method of working, will also be reproduced shortly in these pages.

### Traveling Fellowships for Chicago Art Students

WITH European countries given over to destruction rather than instruction, it may be presumed that this year's winners of the Chicago Art Institute's coveted traveling fellowships will be looking toward Mexico and the Latin American countries this summer. Heading these promising young students from the Institute's own school is Eleanor Coen, who received the \$2,000 James Nelson Raymond Fel-

lowship on the strength of her painting and color lithographs. Next largest award was the Anna Louise Raymond Fellowship of \$1,500 which went to William Fett, Jr. Fett, who submitted a large mural composition and a sculpted church door, plans to make a special study of Inca murals and carvings. Other winners were Orville James Deegan, awarded the William M. R. French Fellowship for his children's book illustrations; Frank Vavruska, student janitor, winner of the Edward L. Ryerson \$1,000 Fellowship; and David M. Landis, whose \$700 for foreign travel comes as the gift of the same donor. The Art Institute simultaneously announces an Honorable Mention in Sculpture given to Efreem Ostrowsky, winner of a sculpture B.A. in 1940.

### Newark Opens an Artist-Controlled Gallery

SO NEAR New York that its activities are sometimes overlooked by Manhattan periodicals, Newark nevertheless carries on an active artistic life which is of the utmost interest to New Jersey collectors. Following the example of an enterprising museum, local art centers have recently been augmented by a new gallery called Artists of Today, Inc. This non-profit cooperative organization claims the distinction of being run entirely by the artists themselves. Each member will be given a one man exhibition once a year and regular group shows will be scheduled. Members will be expected to keep at least five paintings and portfolios of prints and drawings on hand at the gallery. The support of patrons is solicited, while in a smaller way sponsors can contribute a nominal sum to participate in gallery activities and select for their own enjoyment one graphic work annually. The gallery itself, which is on New Street, has been entirely remodeled and redecorated by the artists themselves. The opening show, which runs until June 7, is devoted to the paintings of its president, Isaac Lane Muse, poet and moving spirit of the group, who shows work in all mediums, from abstract to realistic.





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## The Passing Shows

(Continued from page 31)

fruitful, a visit to the Pinacotheca will show. Here two young former Fellows of this Foundation, Basil Cimino and Gerome Kamrowski, share the quarters. Cimino, who paints geometrical lines over areas of "free" color, sometimes exploiting texture, is completely within the non-objective cult. Not so Kamrowski. His work is abstracted and interpretive and at times he almost displays the wit and promise of an incipient Klee. His *Chart of Expressions* (facial and quasi-human) is a gem, his gentle and reduced still-life glistens, and large landscapes in which he mixes sand with the oils, accomplish a *tour de force* of white against white.

D. B.

sion on her wooden face is an achievement in itself. Other jibes at absurd feminine get-up suggest that Beach has his own share of malice toward some.

Francisco Vega, self-taught, exhibits delicate studies of flowers and ballet dancers at the same gallery. There is a series of Spanish scenes done from memory pervaded by a strange, brooding light and enhanced by a haphazard arrangement of little figures.

**F**ASHIONABLE portraits having had their season, the Number 10 Gallery is now airing types without names in a show entitled "New Yorkers All" by Rita Hovey-King. *Man About Town* is here—no dark-haired smoothie he—as well as *Park Avenue Miss*, and *Tenth Avenue Miss*. There is an Actor dressed up as a Van Dyck, and an Actress dressed up as a belle. Sometimes Miss King reveals the Wayman Adams slash which marks her as his pupil.

### MORE NEW SHOWS

**S**OME leading artists of both nationalities have cooperated in making the American British Art Center's sculpture and drawing show a success. In the round are assertive bronze heads by Epstein, an animate and sinuous *Knockdown* by Mahonri Young, *Doe* in Maniship's brief style, slim figures in artificial stone by Doris Caesar, and a realistic pink marble *Three Weeks Old Baby* by Malvina Hoffman. A number of works by the younger element also stand out in the company: Flannagan's direct and simple *Nude*, a firmly cut portrait by Ward Montague, a spirited figure with varied surface treatment by Mitzi Solomon, and appealing heads by Dorothea Greenbaum and Robert Bros. Animal subjects are good measure, and include a somewhat pensive *Work Horse* by Leona Curtis and a small, telescoped *Woman and Horse* by Adolt Dioda.

**O**CUPPYING the place of honor in the Lilienfeld Galleries' glimpse at modern still-life is an unusual and intimate Cézanne dating from about 1900. Its sole subject is the handsome green and yellow brocade familiar in many of his compositions, and the background—as important as the textile—is illustrative of this master's pensive, measured brushing in cool shades of blue and violet. Cézannesque, and thirty years later, is Pechstein's study of apples and cloth, while a Feininger of 1911 is geometrical but not yet truly Cubist. Along with a liquid Vlainck and a pair of Derains in which the colors hum, are pictures by Rholf (one of his last), Chagall, and Dufy.

**B**BRITISH painters, like British writers, often have eyes which beget occasion for their wit, and Adrian Beach, who has conjured up some admirable, buoyant stuff for his exhibition at the Reed Galleries, is one of them. This showing easily explains why he has been able to capture so many prizes in England. For example, there is a full length lady in the primitive vein: dressed in archaic white she stands before a miniature in which her costume is duplicated, and the puzzled expres-

**L**ANDSCAPES of the Basses Pyrénées predominate in Bella Schaeffer's first one man exhibition in New York, which is now current at the Artists Gallery. Her strong interest in color was stimulated by the Van Gogh exhibition here in 1936, but her effects recall more the sunny warmth of Bonnard than the nervous energy of the Dutch painter. *Peach Branch*, which makes less of a demand on her draftsmanship than any painting in the group, is also the most completely realized, for you feel that this artist's sense of form has not developed with her ability to handle complicated color. *Interior*, with its emphasis upon a wallpaper pattern, an open window, and a hospitable chair derives straight from Matisse. Among the landscapes, *Farmhouse*, which harmonizes color from pale tan to magenta red is the most successful. It glows with a joyous sense of a still summer day.

**P**ROFESSIONALS and Sunday painters are in healthy competition at the Vendome Gallery. To its latest show Prosper Invernizzi, a contemporary of Luks and Henri, contributes a series of landscapes using rough-textured whites to great advantage for icy, stormy river scenes in which convincing wind and weather punish man-made objects. More conventional is another of the older generation, Dolores Lietzi, who gives us neat landscapes and firm apples, while the dry still-lives by the younger Penelope Turle have an original twist because of affirmative color and novel juxtaposition of such objects as a fragile vase and a rusty iron pulley.

**A**ERICAN painting is featured at the John Levy Galleries and at the studio of Victor Spark. The Levy exhibition has some unusual offerings: a James Earl, Ralph's lesser known brother; a Thomas Matterson, the painter who did *The Spirit of '76* now providing a turkey hunt; a Henry Mount flower arrangement; William Mount's self-portrait with the flute, as



Corner of a Library at the Chateau des Bruyeres (France) designed and executed by M. Chalom.

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mentioned by Dunlap; an eighteenth century landscape panel; and a Birch seascape, the waves in the master's style, but the saffron sky smacking more of a Vernet or of Salmon. Two fine Waldos, the portraits of Colonel and Mrs. John Gamble, are clear and, especially the Mrs. Gamble, luminous, executed somewhere between 1815 and 1825. They may be compared with the much more primitive limnings of Mr. and Mrs. Brown (in an adjoining room) by Robert Fulton. A pantographic St. Mémin on grape-juice colored paper, the likeness of John Winterberry, gives added distinction to the portraits.

At the Spark studio an Eastman Johnson, *Girl Picking Water-lilies*, is a feature. Other pictures include a dun and static Luther Terry landscape of the Lake George region; a genre *Easter Morning* by Thomas W. Wood; a dashing yacht race by Buttersworth; still-lives by Abraham Woodside and James Peale; and a spacious, clear Doughty of considerable charm and several extra intermediate registers by which the questing eye may be consoled.

SIX young artists selected by the A.C.A. Gallery from the large group which exhibited last year as United American Artists, are now showing together, six works by each one. Most developed is the sculpture of F. Rubitschung whose directly carved, simplified figures have sculptural quality and placid dignity. *The Ones Who Suffered*, a mother and child, is one of his best.

Among the painters, Norman Barr's angular line and method of applying rich and vibrating color recalls the style

of Maurice Becker. There is an amusing caricature by Korff of a woman seen on a park bench, some interestingly handled night scenes by Hoshall, the sky more greyed than black, and yet the impression of darkness clearly conveyed, and an atmospheric study by Tytell.

WATERCOLORS of flowers, rather pallid for the most part, are the work of Juliette Bendix, and are now at the Durand-Ruel Galleries. Her exhibition two years ago contained more still-life in conjunction with flowers, and she seems to need the solid forms of vases and bowls to give her design strength. The best painting in the current group is a study of zinnias, enlarged in size, presented in a white cornucopia against a vivid blue background. The color is lovely and fresh, and the painting, compared with one or two of full blown roses, has vitality.

TWO million WPA students from the five New York boroughs were represented during May by a cross section of their work at the Metropolitan Museum. The more than two hundred items selected from 110 centers of instruction within the city make a good case for the program of the newly organized Citizen's Committee for Government Art Projects, for the results of the Federal educational enterprise are by no means negligible, and beyond a doubt the nation's culture has been enriched by it. The children's section was as bright, lively, and full of promise as are all displays of the uninhibited art of youngsters, and the craft section was particularly fine—no amateurish rough edges here.

## Brook: No Interference

(Continued from page 36)

Many, many times Brook has painted the pensive, half-draped seated figure of a woman, light streaming across her lustrous back and shoulders, and no one does it better. *Minor Tragedy* in the current show is one of these, and it is strenuously defended by its creator against critics who say complacently, "Ah, Brook's successful formula again." Rage does not render this artist speechless, and he cites liberally old and contemporary masters of painting who have explored the theme they loved best hundreds of times, and always with something fresh to say. To which you can only agree. But that dawn or twilight manner of painting a figure is a danger zone for Brook who can border on sentimentality when tender brooding gets the better of him.

He has painted so many informal portraits that you are surprised to hear that the sum total of his commissions is only fifteen. Among the latter are one of Katharine Hepburn and others of various lights of Hollywood where Brook went to teach in 1939 and where he remarried last summer. *Lib*, a head of his new wife, in the current show, is one of the best examples of how well he does such a direct and sympathetic characterization. Among the portraits of his friends is the one of George Biddle

*Playing the Flute*, now in the Museum of Modern Art. Nothing could be more casual, more perceptive or more human.

Savannah has furnished him with a new scene which he says he welcomes, because he does not want to become hackneyed in his vision of life. The children, who swarm around his house on the river, bring him cakes and pies from home, and make him feel like a big shot, he says, have been painted in some of his best works in the current show. He has always painted children with great understanding, not only appealing little faces, but their tired sneakers, old leather sandals, woolly socks and soft windbreakers take on texture and meaning in his spontaneous and subtle description. He lives in one of the abandoned buildings once used by cotton brokers who required north light to evaluate their wares. But there is little of it shipped nowadays, so these rooms make a fine place to work. It's a wonderful place, the coolest place in Savannah, Brook says, with a park in front and the river beyond, and all the river craft going by, even big boats from the ocean in sight. Our guess that wherever he is, is a wonderful place to work, there will always be wonderful people and houses and landscapes. Even in Times Square.

## ALBERT DUVEEN



ROBERT STODDARD, JR.

by GILBERT STUART

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A rare early example of this American artist's portraiture painted in Newport in 1775.

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EARLY American glass, maple and pine furniture, hooked rugs, and bronzes by the late Janet Scudder, property of James L. Hutchinson, and from the collection of the late Frederick K. Gaston and others, will be sold at the Parke-Bernet Galleries on the afternoons of June 4 and 5, following exhibition from June 2.

**Mrs. Henry Walters Rugs  
Silver, Furnishings**

FRENCH furniture and furnishings, silver, rugs, domestic carpets, porcelains, and other art objects, all the property of Mrs. Henry Walters, will be dispersed at public auction on the afternoon of June 6 at the Parke-Bernet Galleries. Exhibition from June 2.

**Pulitzer et al. Furniture  
and Decorations**

ENGLISH and French furniture, paintings, Georgian silver, textiles, and rugs, property of Herbert Pulitzer, New York, Harold B. Atkins, New York, the estate of the late Dr. C. J. Kane, Paterson, N. J., and other owners will be offered at the last public sale of the season at the Parke-Bernet Galleries on the afternoons of June 11, 12 and 13, at two o'clock, following daily exhibition, except Saturday and Sunday, from Friday, June 6.

Georgian furniture is well represented, an attractive variety including carved side chairs, armchairs, a Sheraton mahogany tree-pedestal dining table, and other smaller items. Among the French eighteenth century furniture are Louis XV carved walnut or laqué armchairs covered in silk or brocade, and a pair of Louis XV acajou small commodes

inlaid with panels of floral marquetry, birds and other motifs.

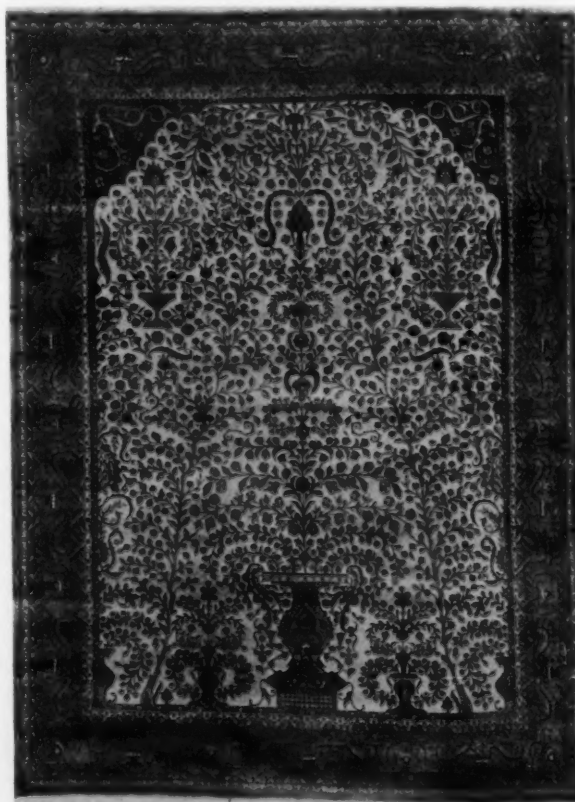
European and American paintings of many schools include *Hunting Scene* by Weenix; *Still-Life with Fruit and Pipe* by Laurens Craen, one of the few known canvases signed by this artist; a painting of the school of Albrecht Dürer showing figures against a wooded background; *Summer Landscapes* by Inness; and *Foothills* by Homer Martin. Drawings, including *Scene on the Norfolk Broads* by Constable, and sporting prints also are present.

A Brussels seventeenth century tapestry woven in fine wools richly highlighted with silk has for its subject *Pygmalion and Galatea*. There are also antique brocades, velvets, damasks, and embroideries. Outstanding among the Chinese art objects are an important statuette carved in red coral of a superb shade; two sets of Soochow moss jade cocktail goblets; and a Coromandel lacquer twelvefold screen carved and painted in a design depicting figures in landscapes with pavilions.

English silver of the period of George III includes an épergne supporting seven sweetmeat baskets; also a hot water urn enriched with collars of engraving, formerly in the collection of the Marquess of Breadalbane.

Chandeliers, girandoles, porcelains, and statuary form an attractive section. There is also fine table china, notably a Royal Worcester porcelain dinner service decorated with the Windsor pattern; a Minton white and gold part service and plates; and Doulton, Coalport, Limoges, and other porcelains. A Venetian glass table service is enameled with floral arabesques in blue, red, green, and yellow.

Among the noteworthy Oriental rugs are a Khorassan palace carpet; a Kashan silk vase carpet; a Persian camel's hair arabesque carpet and a Persian silk rug.



A KASHAN silk vase carpet showing *Trees of Life* in rich colors on a grey field.

PULITZER SALE:  
PARKE-BERNET  
GALLERIES



## The Eighteenth Century

(Continued from page 20)

dral (also on page 19), while not his greatest version of this popular subject, has a genuine spaciousness and a sense of formal relationships in terms of color which foreshadows Cézanne.

Goya, the only Spaniard of any eminence in the century under discussion, is not too adequately represented by four portraits, two of which are of minor, if not questionable value. The *Marquesa de Pontejos* (page 20), however, is a good example of his early manner. Light, even flimsy, in technique, reflecting in pose the influence of English portrait prints, it makes an interesting contrast with the fine late portrait of *Señor Sabasa Garcia* with its luminous glazes and massive brushing.

Finally, in the absence of so much else, it is comforting to remark that two of the three French pictures in the National Gallery are masterpieces of their kind. Lancret's *La Camargo Dancing* (page 18) is not a Watteau, but it is the next best thing in the tradition of the *fête galante*. The gayer side of the eighteenth century spirit, to which we were introduced before in some of the paintings of Venice, is here crystallized. With Chardin's *House of Cards* we can take our leave, feeling complete. Here wit, form, sensibility, a rational pictorial architecture and a perfect orchestration of color combine in one picture to produce a sort of touchstone of the period.

## Masters of Northern Europe

(Continued from page 15)

we find the transfigured beauty of expression which the old Rembrandt often gave to young people. Some of the women like the *Young Girl with the Broom* and the most engaging portrait of a *Woman Holding a Pink* are other good examples, especially the latter with her kind, simple face.

The range of actual portraiture, however, was still too limited a field for Rembrandt's interest in character study. Throughout his career he remained a painter of historical subjects. When Potiphar's wife is accusing Joseph, her figure receives a full direct light so that her brazen calumny is shockingly exposed in a room where the other figures are submerged in a protecting shadow. And Lucretia finally, the symbol of outraged womanhood, is about to

embrace death with sadness but without fear. Here she is perfectly frontal, in almost archaic symmetry, and dressed in a costume in which the splendor of the Italian Renaissance is evoked for a moment in a late afterglow. Only her head is inclined towards the side of the dagger whose point she contemplates. Rembrandt may have found inspiration in dramatic productions of his time in which the Dutch verbosely extolled Stoic virtues in scores of suicidal plots. But the inner dignity, the tragic greatness of such a scene was Rembrandt's own interpretation. The full beauty of this work will probably appear only after a thorough cleaning of the grime which at present disfigures it in part. Even so it deserves its place as a great study of heroic humanity.

## WHEN & WHERE TO EXHIBIT

ASBURY PARK, N. J., Society of Fine Arts. July 1-Sept. 3. *Annual Summer Exhibition*. Open to all artists. Entry fee \$1.00. Medium: oil. Jury. Work received prior to opening date. Mrs. John Wiggin, Asbury Park Soc. of Fine Arts, Berkeley-Carteret Hotel, Asbury Park, N. J.

BLUE RIDGE, N. C., Southern Art Institute. August. *All-Southern Art Exhibition*. Open to all artists. All mediums. No jury. No prizes. Works due July 20. W. D. Weatherford, Director, 806 Third National Bank Bldg., Nashville, Tenn.

DALLAS, TEX., Museum of Fine Arts, Nov. 2-30. *Texas Print Annual*. Open to artists who have resided in Texas for one year prior to the exhibition. All mediums of prints. Jury. Purchase prizes. Entry cards due Oct. 25; works Oct. 26. Mrs. John Morgan, President, Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

EBENSBURG, PA., Fair Grounds. Sept. 1-6. *Allied Artists of Johnstown Annual*. Open to residents and former residents of Pennsylvania over 18. Entry fee \$1.00. Mediums: Oil, watercolor, and black-and-white. Jury. \$100 in purchase prizes. Entry cards due Aug. 20; works Aug. 23. Richard M. Harris, 220 Haynes St., Johnstown, Pa.

GLOUCESTER, MASS., North Shore Arts Association Galleries. June 29-Sept. 6. *North Shore Arts Association Annual*. Open to members only. Mediums: pictures in any medium, and sculpture. Jury. \$150 in prizes. Entry cards and works due June 6. Adelaide E. Klotz, Secretary, East Gloucester, Mass.

NEW YORK, N. Y., Academy of Allied Arts Gallery. July 1-Aug. 30. *Annual Summer Exhibition*. Open to all artists. Mediums:

oil & watercolor. Works due before June 20. Leo Nadon, Director, 349 W. 86th St., New York, N. Y.

PITTSBURGH, PA., Carnegie Institute. Oct. 23-Dec. 14. *American Painting Exhibition*. Open to American citizens who have not shown in a Carnegie International. Medium: oil. Jury. \$3,200 in prizes. Homer Saint-Gaudens, Director, Carnegie Institute, Dept. of Fine Arts, Pittsburgh, Pa.

SACRAMENTO, CAL., State Fair Gallery. Aug. 29-Sept. 7. *California State Fair Art Exhibition Annual*. Open to California artists. Mediums: oil & watercolor. Jury. Cash prizes. Entry cards due Aug. 4; works Aug. 9. Geo. E. Batchelder, Director, State Fair Gallery, Sacramento, Cal.

SAN DIEGO, CAL., Fine Arts Gallery. June 23-Sept. 1. *National Watercolor Exhibition*. Open to American artists. Mediums: watercolor, pastel, crayon & tempera. Purchase prize. Jury. Entry cards due June 6, works June 9. Reginald Poland, Director, Fine Arts Gallery, San Diego, Cal.

SAN FRANCISCO, CAL., Fine Arts School & Gallery. *Fine Arts School & Gallery Monthly Exhibitions*. Open to all artists. All mediums. No jury. No prizes. Works due 10th of each month. Edward E. M. Joff, Director, Fine Arts School & Gallery, 415 Jackson St., San Francisco, Cal.

SANTA FE, N. M., Museum of New Mexico. Sept. 1-30. *Annual Exhibition of Painting and Sculpture of The Southwest*. Open to artists of Arizona, Colorado, California, Texas, and New Mexico. All mediums. Jury. Entry cards due Aug. 10; works Aug. 24. Mrs. Mary R. Van Stone, Curator of Art Museum, Santa Fe, N. M.

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NEW YORK, N. Y.: Serious professional instruction in design and allied arts are offered during the summer at the Traphagen School of Fashion in day and evening classes. Courses offered include costume design, illustration, and dressmaking among many other subjects. There are classes in life drawing, watercolor, and fashion journalism as well. New York City Board of Education recognizes courses for salary increment. Fees, differing for each subject studied, range from \$5 for six lessons in fabric analysis to \$110 for a two months' study of textile design.

ITHACA, N. Y.: Beginning in September, Cornell University will offer a five year course leading to a Bachelor of Fine Arts degree, designed to train students for positions as teachers and supervisors of art in public schools. Graduates will be granted a certificate by the New York State Board of Education. Applications should be addressed to the Director of Admissions, Cornell University, Ithaca.

DENVER, COL.: For the third consecutive year the Denver Art Museum is offering, free of charge, summer courses to familiarize students with various graphic mediums. Museum workshop classes are conducted by Carl A. Mery of the Museum's Oriental department, and registration is at the Chappell House branch.

MT. AIRY, GA.: In a West Georgia setting of lakes, mountains and national forest reserves, courses in the fine arts, decoration, art history and the crafts will be given at the summer session of the Appalachian Museum of Art under the Direction of Frank Hartley Anderson and Martha Fort Anderson. The institution is endowed so that room, board, and tuition are available for \$15 weekly from June 5 to August 22. The same rates also apply to the fall and spring terms.

CARMEL, CAL.: The Carmel Art Institute, in California's unique seaside art colony, offers summer courses in painting and sculpture under the direction of John Cunningham. Drama, music, and the dance are additional subjects. Inter-session is from June 9 to July 19, and summer session from July 20-August 30. Tuition for six weeks, \$50, for twelve weeks, \$90. Accommodations range from the modest to the luxurious.

BERKSHIRE, MASS.: Painting and commercial art will be taught in this music center by Leo B. Blake at the Blake Studios during July and August. New York City Board of Education approves alertness credit. For \$10 weekly each student receives daily criticism. Room and board from \$12.50 a week at local inns and farmhouses.

In announcing the activities of the New Art School in New York in the foregoing issue Alexander Dobkin was erroneously referred to as director of the school. This position is held by Moses Soyer, who also instructs in painting, drawing, and composition.

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# THE EXHIBITION CALENDAR

ANDOVER, MASS., Addison Gall.: "Seeing  
Eye to Eye"; Drawings by R. Taylor, to  
June 30.

ASBURY PARK, N. J., Soc. of Fine Arts:  
Membership Modern Exhibition, June 3-  
July 1.

AUBURN, N. Y., Cayuga Museum: Garden  
Sculpture; Silver Display; Whitaker Wa-  
tercolor Exhibit, June 4-July 14.

BALTIMORE, MD., Museum of Art: A Cen-  
tury of Baltimore Collecting, from Julie 7.  
Walters Gall.: Wm. T. Walters Retrospec-  
tive Exhibit, from June 1.

BENNINGTON, VT., Museum: A. Meyer; F.  
Meyer; H. de Sanchez, June 2-15. Artists  
Guild, June 16-30.

BETHLEHEM, PA., Lehigh Univ.: Contem-  
porary Americans, to June 9.

BEVERLY HILLS, CAL., Taylor Gall.: French  
Impressionists, to June 30.

BOSTON, MASS., Doll & Richards: Contem-  
porary Pigs., Watercolors & Prints; Prints;  
Sculpture, from June 1.  
Guild of Boston Artists: Members An-  
nual, to June 28.

Grace Horne Gall.: M. Scott; Sculpture  
by L. Rotch, to June 14.

Inst. of Modern Art: Contemporary Amer-  
icans, to June 15.

Museum of Fine Arts: Museum in Educa-  
tion, June 17-Aug. 3. Chinese Buddhist  
Pig., from June 18.

Vose Gall.: A. Blatas, G. Gluckman, to  
June 7. A. Ryder, June 9-21. New Artists  
Work, June 9-28. W. Meyerowitz, from  
June 23.

BUFFALO, N. Y., Albright Gall.: Design in  
Art, from June 1. Prints, to June 30.

BURLINGTON, VT., Fleming Museum: North-  
ern Vermont Artists, June 5-20. Histor-  
ical Prints, June 23-27. Silver Show,  
June 4-July 1.

CAMBRIDGE, MASS., Fogg Museum: Expres-  
sionism in Modern Graphic Art, to June  
25. Safavid Pigs., from June 5. No. Indian  
& Central Asian Pig. & Sculpture, June  
5-30.

CHAPEL HILL, N. C., Univ. of N. C.:  
Modern French Pig., to June 11.

CHARLOTTE, N. C., Mint Museum: Region-  
al Exhibit, to June 30.

CHICAGO, ILL., Art Inst.: Portraits, to  
June 29. Thorne Miniature Rooms; French  
Prints, through summer.

CINCINNATI, O., Art Museum: Apprecia-  
tion of the Arts; Contemporary American  
Prints; Portraits, through summer.

CONCORD, N. H., State Library: Flowers  
from Designers Point of View, June 2-28.

COSHOCOTON, O., Johnson - Humrickhouse  
Museum: Anniversary Exhibit, through  
summer.

DALLAS, TEX., Museum of Fine Arts: S. La-  
mond, to June 8. Prairie Print Makers, to  
June 30.

DELAWARE, O., Ohio Wesleyan Univ.: Ar-  
gentine Exhibit, to June 10.

DENVER, COL., Art Museum: Annual Ex-  
hibit; Sculpture Exhibit, June 16-Aug. 17.

ELMIRA, N. Y., Arnot Gall.: A. Wagny, to  
June 30.

EVANSVILLE, IND., Soc. of Fine Arts: Local  
Artists, to June 30.

FITCHBURG, MASS., Art Center: Annual  
Regional Exhibit, to June 30.

GALLUP, N. M., Art Center: WPA Artists of  
New Mexico, to June 15. Indian Minia-  
tures in Wood, June 15-July 1.

GREEN BAY, WIS., Neville Museum: Fin-  
nish Glass & Pottery, to June 25. Mono-  
type Soc., to June 28.

GROSSE POINTE FARMS, MICH., Alger  
House: Photographs, June 3-29.

HARTFORD, CONN., Moyer Gall.: American  
Pig., to June 30.

IOWA CITY, IA., Univ. of Iowa: Big Ten  
Exhibit, to June 11.

KANSAS CITY, MO., Nelson Gall.: Pigs.  
from Butler Art Inst.; German Prints, to  
June 30.

LA GRANDE, ORE., Grande Ronde Valley  
Art Center: Debry Engravings, to June 16.  
Contrasts in Decorative Style, June 16-  
July 8.

LAWRENCE, KAN., Univ. of Kansas: Anni-  
versary Show, to June 30.

LOS ANGELES, CAL., County Museum: W.  
Bullock, June 2-30. French Pig., June 14-  
July 31. Thorne Miniature Rooms, June  
15-Aug. 31.

Dalzell Hatfield Gall.: Modern French  
Artists, to June 30.

Foundation of Western Art: California  
Art Annual, June 9-July 12.

Stendahl Art Gall.: B. Aronson, C. Merida,  
to June 28. H. Kidd, June 23-July 5.

LOUISVILLE, KY., Speed Memorial Museum:  
African Pigs. and Crafts, to June 29.

MADISON, WIS., Wisconsin Union: Young  
Wisconsin Artists; African Watercolors,  
June 9-July 1.

MANCHESTER, N. H., Carrier Gall.: Design  
Decade: Pottery; Prints, to June 30.

MASSILLON, O., Museum: Modern European  
Artists, to June 4. British Prints, June 4-  
July 1.

MEMPHIS, TENN., Brooks Memorial Gall.:  
American Artists, to June 23.

MILWAUKEE, WIS., Art Inst.: Oriental  
Rugs, to June 30. Barbizon Pigs., June  
10-30.

Milwaukee-Downer Coll.: H. Sawyer; J.  
Kellogg, to June 16.

MINNEAPOLIS, MINN., Inst. of Arts: Pigs.  
from Private Collections, June 1-Aug. 1.  
Ecclesiastical Art, June 7-July 15.

University Gall.: Student Show, to July 1.  
Walker Art Center: C. Haupers, to June  
15. Accessories for the House, to June 30.

Christian Art, June 18-30. M. Hobbs, June  
15-July 15.

MONTCLAIR, N. J., Art Museum: Prints by  
C. Hassam; Photography, to June 22.

NEWARK, N. J., Museum: Three Southern  
Neighbors, through summer.

NEW HAVEN, CONN., Yale Art Gall.: Pigs.  
of Asiatic Costumes, to June 22. Textiles,  
June 22-Sept.

NORRIS, TENN., Anderson County Art Cen-  
ter: Fay Chong, to June 20.

NORTHAMPTON, MASS., Smith Coll.: Con-  
temporary Mexican Art, June 14-21.

OAKLAND, CAL., Art Gall.: Children's Art  
Work, June 5-19.

OMAHA, NEB., Joslyn Memorial: Cleveland  
Oils, to June 30. Prairie Printmakers, June  
6-July 6. W. Zorach, from June 15.

OTTUMWA, IA., Art Center: Making of a  
Masterpiece, to June 21.

PASADENA, CAL., Nicholson Gall.: Prints,  
to June 30.

PITTSBURGH, PA., Carnegie Inst., Pitts-  
burgh Artists, June 12-July 27.

Univ. of Pittsburgh: Old Pittsburgh, to  
June 12.

PITTSFIELD, MASS., Berkshire Museum: D.  
Peters, June 4-30. Primitive American  
Pigs., from June 4.

PORTLAND, ORE., Art Museum: Chinese  
Pottery, to June 30.

RALEIGH, N. C., WPA Art Center: WPA  
Oils, June 2-18. Index of American De-  
sign, June 18-July 9.

RICHMOND, VA., Virginia Museum: Com-  
munity Housing, to June 22.

ROCHESTER, N. Y., Public Library: Prints;  
Latin American Printing, to June 30.

ROCKFORD, ILL., Art Assoc.: G. Gilbert,  
to June 15. R. Newell, June 16-July 6.

ROSWELL, N. M., Museum: Chinese Ameri-  
can Artists, to June 10. Virginia Country-  
side, June 10-July 1.

SACRAMENTO, CAL., Crocker Gall.: Bible as  
Seen by Old Masters; G. & M. Wilner, to  
June 30. Prints, to June 13.

ST. LOUIS, MO., City Art Museum: "The  
City," to June 15. P. Klee, to June 22.  
Walt Disney Exhibit, to June 30.

ST. PAUL, MINN., St. Paul Gall.: Soap  
Sculpture, June 9-21.

SALT LAKE CITY, U., Inst. of Fine Arts:  
L. Richards Retrospective, to June 30.

SAN DIEGO, CAL., Fine Arts Gall.: Stained  
Glass by A. Laughlin, to June 30. Na-  
tional Watercolor Exhibit, from June 23.

SAN FRANCISCO, CAL., Courvoisier Gall.:  
R. Kennicott, to June 11. J. de Botton,  
June 12-July 5.

Gump Gall.: Architectural Show, to June  
7. Watercolors, June 9-21. M. Misk, June  
23-July 12.

Palace of Legion of Honor: Italian  
Baroque Pig., to June 15.

SANTA BARBARA, CAL., Faulkner Gall.:  
Portraits & Figure Pigs., to June 30.

SANTA FE, N. M., Museum: H. Cook; B.  
Latham, to June 30.

SEATTLE, WASH., Art Museum: Oriental  
Collections; Seattle Artists; European  
Prints, from June 1.

SHREVEPORT, LA., State Art Gall.: New  
Orleans Art League, to June 16. Dixie Art  
Colony Pigs., June 22-July 12.

SIOUX CITY, IA., Art Center: Sioux City &  
Vicinity Show, to June 15.

SOUTH HADLEY, MASS., Mt. Holyoke Coll.:  
American Pigs., to June 9.

SPRINGFIELD, ILL., Illinois State Mu-  
seum: No. Mississippi Valley Annual, to  
Sept. 1.

SPRINGFIELD, MASS., Museum: Silk Screen  
Prints, to June 12.

G. W. V. Smith Gall.: Designs for In-  
teriors, to June 22.

TOLEDO, O., Museum of Art: Contemporary  
American Artists, June 8-Aug. 31.

TOPEKA, KAN., Community Art Center: R.  
Eastwood, to June 15. Colorado, Arizona,  
& New Mexico Artists, June 15-30.

TULSA, OKLA., Philbrook Museum: Tulsa  
Artists; V. Ellis; Silk Screen Prints, to  
June 30.

UTICA, N. Y., Munson - Williams - Proctor  
Inst.: Ceramic Exhibit; Mrs. H. Seward,  
to June 30.



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WASHINGTON, D. C., Arts Club: *Members Exhibit*, from June 8.  
Carnegie Library: *A. Zerega*, to July 1.  
Smithsonian Inst.: *Prints by B. Jaques*, June 3-30.  
WEST PALM BEACH, FLA., Norton Gall.: *Norton Collection; Jade Exhibit*, to June 30.  
WICHITA, KAN., Art Museum: *Flower Pigs, Handmade Silver*, to June 30.  
WILLIAMSTOWN, MASS., Lawrence Art

Museum: *Contemporary American Artists*, June 5-20.  
WILMINGTON, DEL., Soc. of Fine Arts: *Sculpture Show; Prints*, to June 22.  
WILMINGTON, N. C., WPA Museum of Art: *American Watercolors; Textile Screen Prints*, June 8-30.  
WORCESTER, MASS., Art Museum: *Silver by A. Stone*, to June 18.  
YOUNGSTOWN, O., Butler Art Inst.: *Youngstown Artists; M. Wright*, to June 15.

## NEW YORK CITY\*

A.C.A. . . . . Group Show, to June 14  
Competitive Exhibition, June 15-30  
Allison, 32 E. 57  
Toulouse-Lautrec: *Lithographs*, June 2-30  
American British, 44 W. 56  
War Posters, June 10-28  
Architectural League, 115 E. 40  
Rhys Caparn: *Drawings*, to June 6  
Arden, 460 Park . . . Sculpture, to June 28  
Argent, 42 W. 57  
Nat'l Ass'n of Women Artists, to June 27  
Artists, 113 W. 13 . . . B. Schaeffer, to June 7  
Group Show, June 19-30  
Associated American, 711 Fifth  
A. Dehn, to June 7  
Members Group, to June 14  
A.W.A., 353 W. 57  
Members Group to Sept. 30  
Babeock, 38 E. 57 . . . Americans, to Sept. 1  
Barbizon, Lexington at 63  
E. Townsend, to June 16  
Barbizon-Plaza, Sixth at 58  
Carman: *Lithographs*, to Oct. 1  
Bignou, 32 E. 57 . . . French Moderns, June 1-30  
Bland, 41 E. 57 . . . Early Americans, to July 1  
Bonestell, 106 E. 57 . . . Portraits, June 2-14  
Mexicans, June 15-30  
Brooklyn Museum . . . Printed Art, to Sept. 28  
Buchholz, 32 E. 57  
Paintings & Sculpture Group, to June 28  
Carstairs, 11 E. 57  
Marchioness of Queensbury, to June 14  
Century, 7 W. 43  
Summer Exhibition, June 3-Sept. 1  
Clay Club, 4 W. 8  
Sascha Brastoff: *Sculpture*, to June 21  
Group Sculpture, June 23-Sept. 1  
Contemporary Arts, 38 W. 57  
"The Hudson River": *Group*, to June 30  
Decorators, 745 Fifth  
Pictorial Fabrics, E. Tuckerman, to June 10  
Designer-Craftsmen, 66 E. 55  
Summer Exhibition, to June 29  
Downtown, 41 E. 57  
Americans; *Folk Art*, June 1-30  
Durand-Ruel, 12 E. 57  
XIX Century French, to July 1  
Ferargil, 63 E. 57  
Barse Miller; Sodenberg, June 2-14  
Group, June 15-Aug. 1  
Findlay, 63 E. 57  
Frank Fining Smith, to June 7  
460 Park . . . Rooms for Paintings, to June 14  
French, 41 E. 57 . . . Modern French, to July 1  
Grand Central, 15 Vanderbilt  
Americans, to June 30  
Grand Central, 700 Fifth  
Americans, to July 30  
Harlow, Keppel, 670 Fifth  
Currier & Ives, to June 30  
Kleemann, 38 E. 57 . . . Americans, to July 1  
Knodler, 14 E. 57  
Sayk: *Caricatures*, to June 7  
Kohn, 608 Fifth . . . J. Grosse, to June 20  
Chris Ritter, June 23-July 18  
Kraushaar, 730 Fifth . . . Beal, to June 7  
Group, June 15-30  
John Levy, 11 E. 57  
Early American, to June 14

## OPEN COMPETITIONS

GOVERNMENT MURALS: Regional competitions for murals for fifteen Post Offices. One or more open to all U. S. artists except those of New England and N. Y. Apply Section of Fine Arts, Public Bldgs. Administration, Washington, D. C.

GOVERNMENT MURAL, SAN FRANCISCO: Rineon Annex P. O. National Competition. 27 mural panels. Award \$26,000. Closing date October 1, 1941. For information apply Section of Fine Arts, Public Buildings Administration, Federal Works Agency, Washington, D. C.

GUGGENHEIM MEMORIAL FOUNDATION: Fellowships of \$2,500 each for one year's research, or creative work in fine arts, including music. Open to all citizens of U. S. between ages of 25 and 40, or, in exceptional cases, over 40. Selections to be made on basis of unusual capacity for research, or proved creative ability. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York, N. Y.

HIGH MUSEUM SCHOOL OF ART, ATLANTA: Scholarship contest for one year's tuition. Open to high school graduates of current year, who must submit two examples of work by July 1. L. P.

Lilienfeld, 21 E. 57  
Still-Life: *French and American* to June 21  
Macbeth, 11 E. 57  
Summer Show, to Sept. 1  
Marchals, 40 E. 51  
Panchen Lama, to June 30  
Matisse, 41 E. 57  
Calder: *Mobiles*, to June 14  
Mayer, 41 E. 57  
Contemporary Prints, to Sept. 1  
Metropolitan Museum,  
The China Trade, to Sept. 31  
Two Million Art Students, to June 30  
Midtown, 605 Madison  
Retrospective Show, June 2-30  
Milch, 108 W. 57  
American Artists, to June 30  
Montross, 785 Fifth  
American Artists, June 2-Sept. 1  
Morton, 130 W. 57 . . . Group, June 9-30  
Museum of Modern Art  
Art of Britain at War, to Sept. 1  
Museum of N.Y.C.  
Classical Revival of Architecture in N.Y. to Sept. 1  
Museum of Science, Rockefeller Plaza  
T. J. Belmont: *Color Music*, to June 7  
Newman, 66 W. 55 . . . Group Show, to June 30  
N. Y. Historical,  
"New York as the Artists Knew It" to Aug. 1  
Nierendorf, 18 E. 57  
"Works by Contemporary Masters" to June 30  
N. Y. Public Library,  
Edith Wetmore Collection: *Prints* to Aug. 1  
No. 10, 19 E. 56 . . . Hovey-King, to June 14  
Group, June 16-July 12  
Non-Objective, 24 E. 54 . . . Group, to June 27  
Orrefors, 5 E. 57 . . . Ship Models, to June 7  
O'Toole, 24 E. 64  
Landscapes, XVI-XX Century June 2-Sept. 15  
Passedoit, 121 E. 57  
Summer Show, June 2-30  
Perls, 32 E. 58  
Review of the Season, to June 30  
Pinacotheca, 777 Lexington  
Cimino: to June 14  
Kamrowski, June 15-30  
Reed, 46 W. 57 . . . Beach; Vega, to June 15  
Designers & Craftsmen, June 17-30  
Rehn, 683 Fifth . . . A. Brook, to June 7  
Group, to Aug. 1  
Schoenemann, 605 Madison  
Old Masters, June 2-30  
Sculptors Guild, Village Sq.  
Annual Show, to June 8  
Spark, 116 E. 58  
Early American, to June 15  
St. Etienne, 46 W. 57  
Betty Lane, June 4-30  
Sternier, 9 E. 57 . . . Summer Show, to Aug. 1  
Temple, 518 Madison  
Interior Design, to Aug. 1  
Vendome, 23 W. 56  
Revolving Show, June 9-Sept. 1  
Wildenstein, 19 E. 64  
Old Masters, to Sept. 1

Skidmore, Director, 1262 Peachtree St. N.E., Atlanta, Ga.

MONTCLAIR ART MUSEUM SCHOOL: Scholarships awarded on basis of facility or recommendation to residents of Montclair or vicinity. Applications due in September. Mrs. Mary C. Swartwout, Director, Montclair Museum of Art, Montclair, N. J.

POSTER CONTEST: Museum of Modern Art. \$2,000 in prizes for national defense posters on Army recruiting, Defense Savings Bonds & Travel in American Republics. Jury. Entries due middle of June. Eliot F. Noyes, Museum of Modern Art, 11 W. 53rd St., New York, N. Y.

SCHOOL OF FINE AND APPLIED ART, PORTLAND (ME.): Scholarship of one year's free tuition to a Maine high school graduate. Applicants must submit examples of work by July 19. Alexander Bower, Director, School of Fine & Applied Art, 111 High St., Portland, Me.

SYRACUSE UNIVERSITY, SYRACUSE: One \$400 and four \$200 scholarships each for art and architecture. Applicants must meet college entrance requirements and submit examples of work by July 5. Applications due June 26. Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

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